Maud M. Kibbler.

June 23rd 1878.
1883.

Granton House.

Edmw. Faunce Hardwick -
Littlehampton
May 23rd - 1873.

Maud Mary Kibbler —
South Hackney.

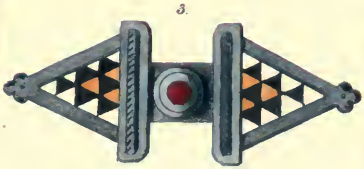

Fig1 Reliquary of Limoges Enamel on copper, gilt
2 3 4 Roman Enamelled Fibulæ

O. Jewitt del. et lith. Vincent Brooks Imp.

A MANUAL

OF

BRITISH ARCHÆOLOGY.

BY

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LONDON:
LOVELL REEVE, 5, HENRIETTA STREET,
COVENT GARDEN.
1858.

LONDON:
SAVILL AND EDWARDS, PRINTERS,
CHANDOS-STREET.

PREFACE.

THE following pages have been written with the single object of being useful to students of archæology at the outset of their inquiries. They will, accordingly, be found to range over as wide a space as possible, without ever attempting to be profound; and in both matter and manner they have purposely assumed the simplest aspect.

Had not conciseness been my object, the limits of my volume would have rendered it necessary. As it is, these limits have compelled me to leave some subjects of the utmost archæological interest without any farther notice, than a glance at the fact of their existence.

It will be observed that this volume professes to be only a "Manual of British Archæology." There, consequently, are many subjects upon which it will not be expected to treat. I have, however, considered it desirable to introduce brief notices of many of the art-processes and productions of past times, which only so far fall within the scope of British archæology, that they are sure, in a greater or a lesser degree, to attract the attention of British archæologists.

As far as possible I have selected examples for illustration and reference from such early remains as I am myself familiar with; and I have, in most instances, preferred those that are generally well known. At the same time, I have not hesitated to make a free use of the various elaborate and able treatises which the archæological tastes of the last few years have called forth.

The illustrations of this volume, selected by myself, have been drawn and engraved by the skilful and experienced hand of Mr. Orlando Jewitt.

The reader will permit me to remind him that he is not to expect this manual to prove, on a small scale, a royal road to archæology: far from this, my aim here has been but to provide a guide sufficiently humble to engage the attention and to facilitate the advance of those, who might pass unnoticed productions of a higher order. My desire is to attract persons who may be disposed to become students of archæology to take up the subject in earnest, and to enter upon a course of careful inquiry and diligent research. They will find an abundance of materials awaiting them—materials which will prove equally attractive and valuable. There is a goodly array of archæological books already in existence, and the subject yet remains very far from being exhausted. Every year also adds largely to the long list of relics which the student will soon learn to regard as the best exponents of archæology.

C. B.

April 20th, 1858.

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MANUAL

OF

BRITISH ARCHÆOLOGY.

INTRODUCTION.

THE history of the human race is, for the most part, unconsciously written by the successive generations of men in the works of their own hands. These works—in the first instance generally produced for present use—remain long after their authors have passed away from the busy scene of life. From year to year and from century to century the vast series of human productions continually accumulates, and the past is for ever adding fresh stores of visible and tangible relics to its all-comprehensive historical museum.

During the last few years public attention has been attracted in a very remarkable manner to the investigation and study of early remains, of whatsoever kind and in every region. An antiquarian taste has thus

been formed, and antiquarian pursuits have become both prevalent and popular. The term ARCHÆOLOGY (which strictly signifies the knowledge of things ancient) has been adopted and recognised to denote the antiquarian researches and studies of the present day, with their results. Archæological Societies have been formed with the twofold object of exciting a still more widely extended interest in these researches and studies, and also of conducting them more systematically and with a greater concentration of energy. In both respects the Societies have already accomplished much: more particularly they have been successful in awakening intelligent inquiries, in engaging sympathy, and in securing co-operation. Archæological meetings—now as regularly looked for as they are regularly held in all parts of the kingdom—are invariably attended with gratifying results. People find that there is an *object* in archæology, and so they become archæologists. They learn, perhaps to their surprise, that archæology has a much higher aim than to determine to what remote ages certain ancient relics may, with probable accuracy, be assigned. Instead of this, their attention is invited to the historical teaching of everything with which archæology deals:

they are led to regard ancient relics as expressions of the human intellect and as illustrations of human sentiments, and habits, and requirements, under conditions differing very widely from those of our own day: they are taught to examine, to collect, to classify, to analyse early remains, with the view either to elicit from them fresh facts as new elements of knowledge, or to adduce, through their instrumentality, fresh evidence which may corroborate and elucidate facts already known and accepted: they discover, in a word, that archæology is in reality a system of *monumental history*, of which the peculiar interest is greatly enhanced from the circumstance that it always closely associates the producers themselves with every object that has been left by them for us to discover, perhaps, as well as to examine. History which thus assumes a biographical aspect, while it is built up at every stage upon a series of contemporaneous monuments, can scarcely fail to command attention. There is also their own attraction inseparable from the early works themselves. Either curious, or singular, or strange, or beautiful, or noble, and sometimes combining many varied qualities, these relics would very generally be found to repay the care of the

archæologist even without his extending his inquiries to their historical teaching. Accordingly, when the true character of archæology is for the first time appreciated through being for the first time understood, it is easy to conceive that the ranks of archæologists, on these occasions, rarely fail to have their numbers increased. Such, indeed, is the sure result of a well-conducted archæological meeting: volunteer recruits are gained, and they enter upon their new study in earnest, with zeal and with the determination to persevere; and their first inquiry is, very naturally, for some simple manual which will guide them in the early stages of their researches, and upon which they may rely for general information respecting archæology, conveyed in a concise and popular form. Hitherto it has been impossible to return to such inquiries any other reply than that such an elementary book would be very desirable and that it really is much needed, but, unfortunately, nothing of the kind has been produced.

It is the object of this little volume to supply this deficiency at the outset of our archæological literature, and to provide for students such a GRAMMAR OF ARCHÆOLOGY as may consistently introduce them to

works of a higher order and a more comprehensive range.

In the preparation of its pages the utmost brevity and simplicity have been carefully observed. The aim of the writer has been to classify and arrange such elementary facts as will be found most useful by persons who are entering upon a course of archæological inquiry, and to set them forth in a plain and popular manner. All more detailed descriptions, with the varied results which have crowned the labours of our most distinguished archæologists, he leaves the student to seek from other sources. The more advanced student will find an abundant supply of valuable works, which treat of almost every possible subject that is embraced within the comprehensive scope of archæology; and should he seek for information upon some one special topic, or upon one particular class of works of early art, he will be able readily to lay his hand either upon a monograph, or a series of essays and papers, which will prove to be precisely what he requires.

It is not, however, merely to what has been written upon archæology that this elementary volume would introduce the student and inquirer. Copious, indeed,

learned, interesting, and eminently valuable, are the books and periodicals which have attended the recent progress of the career of archæology; and yet there exists a field for inquiry and study which possesses a still stronger claim upon the archæologist, and also promises him a more abundant recompence. This field is thickly strewn with the actual relics of the past. All that architecture has accomplished in bygone ages is here. Here are what time has spared to us of the creations of early sculpture and painting. Caligraphers, moneyers, goldsmiths, heralds, armorers, engravers, here have brought together, in long succession, their multifarious productions. Here, also, are assembled the works of keramic artists and glassmakers, with all the other varied objects that former races and generations of men have devised, and made, and used, and bequeathed as their contributions to the history of their species.

The young archæologist will do well to enter upon a course of practical investigation from the very first. Gladly availing himself of such aids as have been provided for him by those who have preceded him in the same course, he will never neglect an opportunity for acquiring information by means of his own personal

observation. While he reads, and takes extracts from what others have written, and collects good engravings, he will write his own descriptions of what falls under his notice, and he will illustrate these descriptions carefully and fully with his own pencil. Such habits need but to be formed to ensure their permanence; for the knowledge thus acquired is by far too delightful to be neglected, or for the pursuit of it to be forsaken. It is the same with archæology as it is with natural science. New qualities thus are imparted to objects through the power of association. In the one case natural productions assume a dignity, and are clothed with a beauty, which cannot be appreciated without at least some acquaintance with the grand laws and sublime harmonies of nature. Archæology, in her turn, discloses the monumental and historical character of the early works of man; and hence these works become invested with claims upon our regard and attention, which before we could have neither understood nor recognised. Thus the archæologist sees in the lonely tumulus much more than a picturesque upheaving of the turf; and he discovers hidden treasures of thought and reflection even in the old church, which from his childhood he had re-

garded with mingled sentiments of reverence and admiration.

His researches amongst the various remains of early art cannot fail to impress the student of archæology with a high admiration for the taste and the true art-feeling, and also for the exquisite mechanical skill, displayed by men who lived in ages which he may heretofore have regarded as altogether immersed in intellectual darkness. Let him seek to form a just estimate of those ages and of the generations of his race who then flourished. Neither yielding to an extravagant enthusiasm, nor being influenced by an unworthy indifference, let him soberly weigh the real merits of the workers and the works of the olden time. He will thus be led to feel that no intrinsic value is attached to any object merely because of the fact of its being ancient; but that sterling excellence, and felicitous adaptability, and genuine beauty, and the faculty of historical illustration, alone constitute the worth of early works and relics. And, as he pursues his researches in this spirit, he will find himself surrounded by an ever-enlarging circle of that practical knowledge, which may be continually applied both to his own improvement and to advance the well-being of his generation.

CHAPTER I.

ARCHITECTURE.

SECTION I.—INTRODUCTORY.

The history of British architecture may be said to commence in the eleventh century; and it is not until after the accession of the Norman dynasty that it can be considered to have assumed any definite form. Fragments of architectural works of various earlier periods are, indeed, in existence in our country; but these remains, however valuable as illustrations of general history, can scarcely claim for themselves a distinct recognition in the history of the art of architecture as it flourished during past ages in Britain.

British architecture comprises *Two Styles*, the Anglo-Norman and the English Gothic. Of these two styles, the former prevailed until the third quarter of the twelfth, and the latter until the middle of the sixteenth century. A brief period of transition intervened between

the final disuse of the earlier style and the complete establishment of its successor; and the Gothic, while maintaining throughout its career the distinctive characteristics of a single style, is found to have passed through three distinct artistic periods, and to have assumed as many definite forms of expression.

It will be of the utmost importance for the student, while carefully discriminating between the three phases of the Gothic of Britain, to keep in remembrance the fact that these are not three different styles, but that the three make up the one style. It must also be borne in mind that, in the middle ages, the same style of architecture was invariably applied, at each period, to every variety of edifice. Buildings of one class may now remain in considerable numbers, and of other classes but occasional relics may have passed through the ordeal of the lapse of ages; yet, when these different works were planned and constructed, they were all equally true to the architecture of their own era. Whether Anglo-Norman or English Gothic, the style was equally applicable, and it was applied alike to the cathedral or the village church—to the feudal castle or the civic guildhall —to the monastery or to the private dwelling-house.

The architecture was the architecture of the time: whatever buildings were required, those it was ready to produce, and it did produce; and it was always able to adapt itself to varying circumstances and different conditions, without even the slightest infringement of its own principles, or any departure from its own practice and traditions.

SECTION II.—ROMAN REMAINS.

The flourishing condition of Britain as a Roman province is clearly proved by the existing remains of edifices which were constructed, during their occupancy of this island, by the Romans themselves. These same remains also bear no less conclusive witness to the strife and violence which succeeded, after the departure of the Romans from these shores. Thus, while foundations, pavements, and the lower portions of Roman buildings are continually brought to light by means of various excavations, it is rare indeed to find above the surface of the ground any works which were constructed by Roman builders.

We may without hesitation adopt the opinion that the temples, villas, and other public and private buildings

erected in this country by the Romans were both numerous and important; and we know that the Roman style of building was in itself well calculated for endurance. Roman architecture, also, and the building materials in use by the Romans, must have been understood, and their value appreciated by the native islanders; and consequently, the disappearance of genuine Roman edifices, followed by the complete disuse of Roman architecture, would seem of necessity to have resulted from a protracted condition of civil convulsion and foreign invasion.

Roman foundations are found to have been formed with much care and skill, and to this day they often retain unimpaired their original firmness and security. With the foundations, and the hard concrete on which they rest, pavements of *tesseræ*, or small cubes of different materials and various colours, arranged in patterns, are frequently discovered, and they generally are in excellent preservation; also, flues for heating, and the structural arrangements for the bath—that important department in a Roman (and, indeed, in every) house—constantly occur. The mortar used in these works is remarkably hard and tenacious, and almost always contains pounded

brick, the building materials themselves being generally very hard, thin bricks, varying in size from about eight inches square to one foot six inches by one foot, and always less than two inches in thickness. In addition to these, flue-tiles have been discovered, and other varieties of bricks or tiles, which were specially adapted to particular purposes. In the construction of walls the Romans used their large flat bricks in bands or layers, consisting of either a single course, or of two or more courses, at intervals varying from about one foot to four feet apart, for the purpose of binding together the rubble (or rough flint masonry) of which the mass of the structure was formed. Where stone was to be obtained, it was freely used by the Romans in their buildings: large stones were set without mortar, but mortar was used when the stones were of small size. The binding courses of bricks were sometimes introduced into regular stone-masonry. It was also a common practice with the Romans to face a wall, on both sides, with cut stone, and to fill in the central mass with rubble.

Roman bricks, and possibly bricks made subsequently after the Roman fashion, were extensively used by the early Norman builders, and sometimes also by their

Saxon predecessors, as at St. Albans, Brixworth, Darenth, Guildford Castle, &c.

SECTION III.—ANGLO-SAXON REMAINS.

The intercourse established between England and Normandy during the first half of the eleventh century led to the adoption by the Anglo-Saxons of many usages then already prevalent amongst the Normans. The more general use of stone instead of timber for building purposes was not the least important of the improvements thus obtained. The great impulse at that period given to the erection of churches also led to the introduction of Norman architects and masons; and thus the way was cleared for the establishment of Norman architecture in England after the Conquest. Much difference of opinion still exists with reference to the early edifices, parts of which may (it would seem) be certainly attributed to Saxon times. It will be sufficient here to describe those peculiarities, which by general consent have been considered to indicate a condition of architecture anterior to the accession of the Norman dynasty in England. It will be observed that these peculiarities distinguish parts of buildings, of which other parts have

evidently been erected at later periods. These Saxon remains are very rudely constructed of rough masonry, the mortar being of very inferior quality, and the walls having (apparently in all cases) been plastered over on their exterior surface. The quoins, or angle-masonry, are of hewn stones, set *alternately on end and horizontally*, and hence denominated "long and short work." The walls are very thick, without buttresses, and sometimes built of *herring-bone* work, or stones set diagonally, the inclination of the courses being alternately to the right and the left. Narrow flat strips of masonry, of "long and short" construction and slight projection, ornament the surfaces of the walls, sometimes in tiers, and with the addition of small semicircular arches or triangles formed of similar stones. This ornamentation may have been derived from the ancient timber-framing.

The arches of doorways and windows are rounded, or sometimes the openings have triangular heads; the jambs (or perpendicular sides) are formed of "long and short" work, and they carry either rudely-carved imposts (blocks of stone laid horizontally) or capitals with square abaci. Sometimes rude and heavy mouldings run round the arches; and where two or more arches

are conjoined as an arcade, these arches are carried on heavy, low shafts, formed like *balusters*, and encircled with rude bands. When these baluster-shafts carry arches pierced in thick external walls, they are set in the midst of the thickness of the wall, and support long stones reaching through the wall. Arched openings in walls splay from both the exterior and interior, and the actual piercings are in the mid-thickness of the walls. These peculiar features will not all be found in any one building; but in the tower of Earl's Barton, in Northamptonshire, more of them occur than in any other known example. The triforium in the transept at St. Albans may also be specified as containing some highly characteristic specimens of Anglo-Saxon baluster-shafts. It is certain that before the Norman Conquest several churches, of very considerable size, were completed in this country: thus the Confessor erected his abbey church at Westminster, and Edmer of Canterbury has left us a description of the metropolitan cathedral before it was rebuilt by Lanfranc in 1070. Anglo-Saxon remains are generally found in close association with genuine Norman work; and it may be considered that the architecture of the Saxons, however rude, exercised a certain

amount of influence upon the Norman style after it had become naturalized in England.

SECTION IV.—THE ANGLO-NORMAN STYLE.

Having secured their position as the dominant race in Britain, with surprising energy the Normans applied themselves to the task of erecting cathedrals, churches, abbeys, castles, and other important edifices, throughout the length and breadth of the land. The magnitude of many of these buildings is no less remarkable than their numbers; and they are characterized by that bold, simple, and massive grandeur, which, notwithstanding their comparative rudeness as works of art, always commands respect, and rarely fails to win admiration.

In this style the walls are massive, self-sustaining, and without buttresses. The masonry, whether of rubble or ashlar, at the first very rude and with wide joints, becomes gradually better executed; but the stones continue to be of a small size, and in every course the stones are invariably of the same height, so that the lines of mortar are continued throughout the work, each of them in the same straight line. The buildings are often both very spacious and very lofty. The more im-

portant churches are of a cruciform plan, and consequently they have a transept; towards the east they terminate in an apse, which closes-in a short choir; the aisles are narrow, and sometimes they are carried round the apse; apsidal chapels project from various parts of the main building towards the east; and towers rise both at the intersection of the transept and at the west end. In their general proportions these churches are longer, and their transepts have a bolder projection than in similar buildings on the continent; and, unlike their continental brethren, they were not designed to be vaulted with stone, except in their aisles and chapels. It was a common practice to build the choir, with its apse and aisles, upon a vaulted crypt, supported by rows of low shafts and piers. The smaller churches were generally built without aisles; and the earlier examples have often a tower between the nave and chancel, the latter of which originally terminated eastward in an apse. The apse, so characteristic of the Anglo-Norman style, is now rarely to be seen, in consequence of the prevailing usage of lengthening the earlier churches towards the east at subsequent periods; and the apse ceased to be in use in England after the complete establishment of Gothic architecture.

Decorative carving does not appear to have been much used in this style until after the first quarter of the twelfth century, when it is found in great abundance, and always is highly characteristic in both design and execution.

Derived in the first instance, in common with the other early forms of mediæval architecture, from the ruins of the architecture of ancient Rome, the Anglo-Norman style is included with the early styles of Byzantium, Lombardy, France, and Germany, under the general title of ROMANESQUE. The archæological observer will not fail to trace out in this style the lingering influence of ancient art, and to distinguish between its results and the first free expressions of the hardy spirit of the middle ages.

SECTION V.—ANGLO-NORMAN DETAILS.

The more important architectural members of buildings in the Anglo-Norman style may be briefly described as follows:—

The PIERS vary considerably in both plan and comparative height. Some are cylindrical, others are simple masses of wall, and others are formed from groups of

shafts of various sizes clustered about a mass of masonry to which they are attached. Zigzag and other carved work is sometimes found wrought about the largest piers.

The SHAFTS or PILLARS, which are of different diameters, when grouped together and attached to piers form parts of the solid mass, and are constructed in courses which are uniform with the rest of the structure. These attached shafts stand in the nook or re-entering angle, formed by two flat surfaces of masonry, built at right angles to each other. In arcades intended simply to decorate wall-surfaces, the shafts are also generally attached to the wall itself; and in these cases they sometimes, late in the style, are formed from a single block, or from two or three stones, differing in height from the courses of the wall-masonry. The shafts which carry the vaulting of crypts or the arches of a triforium, and consequently stand clear, are also formed either from single blocks or from a few large stones. Late in the style, the shafts sometimes have a band encircling them, and they very commonly are completely covered with elaborate carvings. In Fig. 1 of Plate I. one of the shafts is thus enriched.

1.

2.

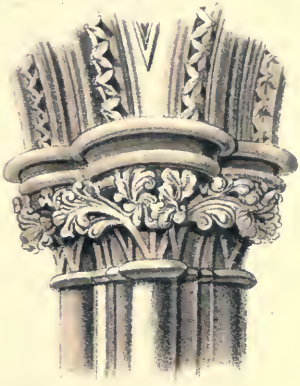
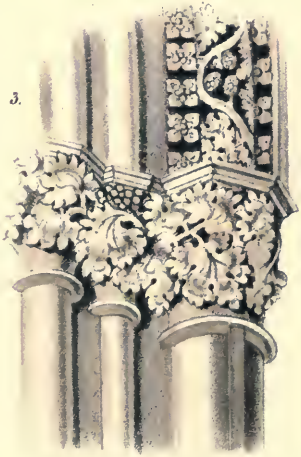


Fig. 1. Chancel Arch, St Peter's Northampton, (Anglo-Norman)
2. North Transept, York Cathedral, (Early English Gothic)

3.



4.

Fig. 3. West Front, York Cathedral (Decorated Gothic.)
4. Cloisters, Christchurch Cathedral, Oxford, (Perpendicular Gothic.)

O. Jewitt del et lith. Vincent Brooks Imp

The ARCHES are semicircular, or occasionally *stilted*—that is, the perpendicular lines of their jambs rise above the capitals. The earliest and most simple arches are pierced at right angles to the walls in which they occur, and have their edges chamfered off; but the more general arrangement is to have the arch formed from a series of concentric arches, recessed one within the other, each order being carried by its own corresponding jamb-shafts, or by some members of the jambs which are recessed like the sweep of the arch itself. The innermost order, or sub-order, is not shafted. The different orders are generally either moulded or covered with carvings. Parts of two orders of a very rich recessed arch with shafted jambs are represented in Fig. 1 of Plate I.

Anglo-Norman DOORWAYS are often to be seen in churches in which no other member of the original Norman edifice remains. The arches for these doorways are almost always deeply recessed and much ornamented. On the exterior they are covered by a dripstone. Many of the richest of these doorway-arches are without shafts, and have the arches themselves continuous with their jambs, the whole being elaborately carved. Fine ex-

amples occur at Malmesbury Abbey and Iffley, near Oxford. The actual opening for the door is very commonly square-headed, and formed by a horizontal lintel which cuts off the half-circle enclosed within the sweep of the arch-head. The space above this lintel, called the *tympanum*, is generally filled with sculpture or decorative carving.

The WINDOWS in this style are, in early examples, placed high up in the wall for the sake of security. Some are very narrow, others are low and broad, while in other examples the openings are large. The splay in the window-arches, in almost all cases, commences from the outer surface of the wall, and spreads widely inwards. In the early examples, the splay of the sweep of the inner arch is uniform with the splay of the jambs; but at a more advanced period, the inner arch is much depressed. The arches are often both shafted and enriched with carving and mouldings on both their outer and inner faces. These windows in most cases stand singly, or each window forms a single and complete member of a series; occasionally, however, two windows are so placed as to form a group, and above them appears a circular window, as at Kirkstall Abbey. Large circular

windows, divided by small arches with shafts radiating from the centre, are sometimes to be seen; and, as the style advanced, the more important windows assumed lofty and dignified proportions.

ARCADES for the decoration of wall-surfaces are very common. They often are formed of very narrow arches set on very tall shafts, as in Norwich Cathedral; and as commonly the arches are made to *intersect* by rising from the alternate shafts. This intersection is sometimes made compound, as in the Chapter-house at Worcester. In the *triforium*-arcade of the larger churches sometimes the arches are almost as important as the main pier-arches themselves, above which they rise. The inner arches of the *clerestory*-arcade are commonly formed in groups of three arches, of which the central arch is much more lofty than those on either side of it. In these groups it is not uncommon to see a cluster of small shafts rising from the capital of a single one of considerably larger size than themselves.

Anglo-Norman CAPITALS are *convex* in their general contour, massive, and commonly covered with carved decoration. The earlier examples are short, but the later ones are more lofty, and approach towards the graceful-

ness of the succeeding style. The *abacus* (or uppermost member) is square and heavy, and the *neck-moulding* (*astragal*) is frequently cabled, as in the characteristic examples from St. Peter's, Northampton, figured in Plate I. In these examples the abaci are covered with carving; one of the capitals also shows the spiral ornament often to be seen in this member, and which not uncommonly approaches closely in form and treatment to the ancient Ionic *volute*. The Anglo-Norman capital, from its peculiar form, has been denominated a *cushion-capital*.

The BASE sometimes resembles an inverted capital, but it more frequently is moulded with a few bold mouldings which rest upon a massive square plinth. In some instances there is a second plinth, of which the angles are chamfered off; and it was also an Anglo-Norman usage to carve a projecting leaf or other ornament, which issues from the mouldings and rests upon the angle of the plinth.

The MOULDINGS, at first very shallow and sparingly used, are almost exclusively rounds and hollows, with chamfers, and occasionally a fillet. Throughout the Anglo-Norman era plain mouldings are comparatively rare, the prevailing usage having been to cover them

with carving or to break them up into some of the many zigzag and other lines which were in such high favour with Norman artists. These zigzags are almost infinitely modified and variously grouped. Other figures—such as cabled-work, beads of various sizes, and interlacing bands—are associated with the zigzags, the beads (as in Fig. 1, Plate I.) being often worked upon them. A moulding called *billet*, and which appears under various modifications of form, and a series of grotesque heads of birds or animals, placed in a hollow and having their beaks or tongues lapping over a large roll, are favourite and characteristic decorations. The billet is formed by cutting a roll or other projecting moulding into small pieces, and removing every other piece. This billet-work is generally set in two or more contiguous rows, the billets and the void spaces alternating in the alternate rows. A moulding called *nail-head*, which consists of a series of very small low pyramids, is also common; so also is another which is serrated like the teeth of a saw. STRINGS, or continuous ranges of mouldings traversing the faces of walls, are either plain with a chamfer below, or formed of bold rolls or zigzag-work, with billet and sometimes other carving introduced.

There are fine examples on the exterior of the nave at Ely. The surface of walls was often ornamented with *diaper;* and a common pattern was a series of shallow indents, apparently produced by pressing upon mortar while wet the end of a sharp or rounded trowel.

The CORBEL-TABLES, which carry the plain and massive parapets of the style, are in most cases characteristically moulded, and sometimes the corbels themselves carry a series of small arches.

It will be observed that all Anglo-Norman decorative carving is shallow, and does not give to the figures and lines any genuine projection. It is in reality produced by cutting away parts of the stone, and thus the desired devices are left *in sunk relief*. In the few attempts at sculpture which occur, the workmanship is generally such as produces no more than a very low relief.

The TOWERS and TURRETS are either square or cylindrical in form, and they appear to have been originally surmounted either by a conical coping or by a pyramidal roof. It was customary to decorate their surfaces with tiers of arcades and various mouldings. The towers and turrets of this style, which are yet in existence, are comparatively but few in number.

Buttress-strips, or broad vertical bands of masonry, commonly divide the bays, and they also form the angles of buildings when there are no angle-turrets. They have but a slight projection, which is uniform throughout; at their angles they commonly have a shaft recessed in a nook of the masonry, or sometimes the angles are cut into zigzags; strings band over them, and they either rise to the parapet which projects to receive them, or die into the wall lower down. They must be regarded as designed simply to break the uniform continuity of the surfaces of walls, for the purpose of decoration.

Vaulting, when used, is very simple, and in two forms—either *arched* or *groined:* of these, the former consists of a semi-cylindrical covering, and is generally quite plain as in the White Tower, or it has plain and massive sub-arches at intervals; the groined vaulting, formed by the intersection of four arched vaults, is without any ribs in the early examples, except transverse ribs between the bays; but subsequently the groins (or edges) themselves have ribs, and both these and the transverse ribs are either heavily moulded or enriched with zigzag, billet, or other carving. The *bosses* at the

intersection of these ribs, when any appear, are usually small and unimportant.

Very noble examples of Anglo-Norman architecture remain in the Cathedrals of Norwich, Ely, Winchester, Rochester, Canterbury, Durham, Hereford, and Gloucester; and with these may be classed the abbeys of St. Albans, Tewkesbury, and Romsey, of Malmesbury, and Pershore, with the ruins of Fountains, the grand collegiate church of Southwell, the churches of Stowe, Wymondham, St. Peter's at Northampton, Iffley, and very many others, and the chapel of the White Tower in London.

In SCOTLAND the examples of Norman architecture that are occasionally to be observed, exhibit the style in its highest perfection, and they assimilate more closely to the Norman of Normandy than of England. There are but few works of importance that were erected before the twelfth century, though the style itself was known and in use in the eleventh, and it was retained, in its most perfect form, until a much later period than it prevailed to the south of the Tweed. The abbey-churches of Kelso and Jedburgh are amongst the finest examples; and in connexion with them may be specified the chapel of Leuchars and the ruins of Dunfermline. The remark-

able Cathedral of St. Magnus, at Kirkwall in the Orkneys, was also commenced in 1137, and the works for some time were carried on with vigour.

The architecture of IRELAND, though distinguished by a peculiar nationality of character, exhibits in its earlier examples the influence of the Norman style, and many details essentially Norman in their treatment may often be observed; still, Norman architecture can scarcely be considered to have fairly established itself in the sister island.

SECTION VI.—ANGLO-NORMAN CASTLES.

In our own country, as well as in Scotland and Ireland, the lapse of time has done less to destroy early castellated and domestic buildings than war and wilful violence. Wherever any remains of castles yet exist in England, if they were originally the work of Anglo-Norman architects, they illustrate the characteristic peculiarities of the style in all particulars. The same principle is common to these buildings with the contemporary ecclesiastical edifices, and the same treatment and the same details are alike apparent in all. At the same time, the early castle shows both that its own special requirements were well understood, and that the style was wielded by

men who knew well how to adapt it as well to one purpose as to another.

The Anglo-Norman castle generally consisted of the *keep*, the *walls*, the *base-court*, often enclosed within a second range of walls, the *mound*, also called the *donjon*, and the *ditch*. Of these the *keep*, which constituted the actual fortress, is generally a square or oblong building (though sometimes multangular and occasionally circular), of the most massive strength and solidity, and of great height. This keep contains a series of large apartments, one above the other, and sometimes it is divided by a wall, so that there are two apartments on each floor. The ground story is generally vaulted, but the upper floors are of timber. The approach is from an external flight of steps, leading to an entrance-tower which abuts upon the main structure. The angles are usually flanked with turrets of great strength, though of but slight projection. The parapets, of which but a few fragments remain, may have been embattled, but they were more probably plain or pierced at long intervals with narrow slits. Staircases, galleries, small sleeping apartments, with the well and its appliances, are in the mass of the walls; fireplaces, as well as flues, are also sometimes similarly placed; the mural

chambers are often vaulted, and the galleries are arched over. A chapel always forms a part of a keep, and this is in some examples mural. The masonry is generally rubble dressed with ashlar, but sometimes the entire work is constructed with wrought stone of admirable quality. The *walls* enclose a considerable space, and form with the *ditch* the outer defences; they contain the *base-court*, which comprise lodgings for the garrison, with offices for the establishment. The entire area within the walls was called the *bailey*, and where the walls are double, there accordingly are inner and outer baileys. The *hall* is the principal apartment within the keep, and it is often enriched with the architectural sculpture and other decorative accessories of the period: the hall at Oakham Castle is a fine example. Many noble specimens of Norman keeps yet exist, as at London, Rochester, Prudhoe, Coningsburgh, &c.: in the castle last named the masonry is very perfect and of the very best construction. The *mound*, which usually contains a well and some chambers, is an artificial tumulus, from about 30 to about 60 feet in height, and varying from 60 to 100 feet in diameter at the summit, upon which some works for defensive purposes appear to have been erected.

Before the death of Stephen, 1115 castles are said to have been erected in England since the Conquest; many, however, were shortly after razed by royal command; and succeeding sovereigns exercised the exclusive power, as a part of the prerogative of the crown, to grant licences for the embattling or making loopholes for defensive purposes in the walls of dwelling-houses.

The houses of the Anglo-Normans, as we now understand that term, were, from the necessity of the times, in some respect at least, defensive in their construction; or they were buildings not calculated for any prolonged existence. It is probable that the type of these houses corresponded with that which was certainly prevalent in the twelfth century, and which is described at page 62. Near the summit of the hill at Lincoln are some domestic remains of the middle of the twelfth century, which are amongst the most curious relics of that period.

Scotland contains scarcely any example of secular architecture of the Anglo-Norman era, which claims the attention of the archæologist; and the few early remains of this class which may be seen in *Ireland*, are chiefly distinguished by the circumstance of their having almost as much in common with the architecture of the South

of Europe as with the style of the Normans, as that style was developed by them either in Normandy itself or in England.

SECTION VII.—THE TRANSITION TO THE ENGLISH GOTHIC STYLE.

One style of architecture does not succeed to another by any sudden or definite change, effected at one time, and under circumstances that admit of a distinct and precise description. A period of *Transition*, on the contrary, intervenes, during which, while the old style gradually declines, and its youthful successor as gradually assumes a determinate character, in many instances certain distinctive peculiarities of the two styles are seen to have been blended together in the same works. In these examples it will be noticed that, in the first instance, the innovations only affect elementary forms, the details and treatment remaining unchanged, or, at the most, being but slightly influenced. By degrees, novel modes of treatment make their appearance, details undergo a decided change, and the new style thus becomes established. Accordingly, as the twelfth century draws towards its close, arcades of *pointed* arches appear in

association with others of the old form, the different members of buildings assume a lighter appearance, and some of the principal arches are pointed, but the ornaments continue to be zigzags and the like. After a while, fresh ornaments, some of them modifications of the old ones, are introduced; then a change is felt to have gradually pervaded the entire architecture, and so the reign of the Gothic style commences.

SECTION VIII.—THE ENGLISH GOTHIC STYLE.

Unlike the various forms of the Romanesque, Gothic architecture retains no traces of a classic origin. It is an independent style—the style of the middle ages, as the classic was the style of antiquity. The characteristic distinctions of this grand style are pointed arches, buttresses, large windows and window-tracery, clustered shafts, ornaments studied from natural forms, traceried vaults and lofty roofs of richly-framed timber, a general lightness, the free use of sculpture, heraldry, and other decorative accessories, and an inexhaustible richness of resources, combined with an ever-ready versatility of adaptation. The style, which prevailed throughout Western, Southern, and Central Europe, exhibits various

marked characteristics in different countries: it also is found to have passed through a series of highly important changes during its career, from the close of the twelfth century to the middle of the sixteenth. The Gothic of England appears under three principal forms, which are generally known as *Early English Gothic*, *Decorated*, and *Perpendicular*. The first of these periods terminates with the thirteenth century, the second closes about A.D. 1375, and the third—including the era of the Gothic decline—extends until the Reformation. These are necessarily but approximate dates, since a condition of Transition existed between the several periods or distinct phases of the art.

In now describing English Gothic details, the three periods or phases of the style will be considered together, for the purposes of comparison and contrast.

PIERS or PILLARS. *First Period.* Either plain circular or octagonal; or shafts, clustered about a large central pillar, which is generally circular. These shafts very commonly stand clear of the central pillar, and are banded at mid-height, the bands being worked round the entire group. In some instances, foliage sprouting out from the central pillar appears with the finest effect

between the surrounding shafts. *Second Period.* The same plain forms are retained, but in the richer examples the shafts are always attached to the mass, the bands no longer appear, and the entire pier generally has an outline that approaches the form of a lozenge, or a square set diagonally. *Third Period.* The forms resemble those of the last period, but the mouldings or the shafting of the pier have fresh sections, and are much more shallow, and the pier itself is less effective in appearance than before. The pier-mouldings in this period are frequently continuous with those of the arches, there being no capitals interposed. Three examples of clustered piers, with shafts, are represented in Figs. 2, 3, and 4, of Plate I.

Shafts. *First Period.* Very slender shafts are used in great abundance; they stand clear, are banded if of any considerable height, and are commonly formed of Purbeck marble, and they sometimes are fluted. Where a pier is formed from a cluster of shafts, the shafts are often alternately stone and Purbeck marble. A narrow fillet, or raised flat band, often traverses these shafts from base to capital. Sometimes the fillet is so narrow as to be almost sharp. *Second Period.* Slender shafts

are not in use alone, or in small groups, except in wall-arcades. Purbeck marble ceases to appear, and the bands are discontinued. All shafts now form parts of solid piers, or they are attached to walls, &c. Fillets, which are frequently used, are broader than before. *Third Period.* Shafts now are cut on the same stones with the work of which they form parts. The fillets are very broad, and the true character of the shaft itself gradually becomes almost lost.

WALLS and MASONRY, throughout the style, are carefully constructed, with stones varying in size, and set with fine joints. The walls are not very thick, and they depend for support upon the buttresses. Cut flints are often used in the masonry with good effect.

ARCHES. *First Period.* The simple pointed arches in common use are the *equilateral,* the *acute-angled,* or *lancet-arch,* and the *obtuse-angled;* also, for the interior arches of windows, the *segmental. Foil-arches* are also frequently to be observed, particularly in wall-arcades. *Second Period.* The *equilateral arch* prevails, and the *ogee-arch* (with curves of double curvature) is introduced. *Third Period.* The lancet-arch ceases to be used, and *four-centred arches,* many of them much depressed, are prevalent.

The sides of an arch are called its *haunches;* the wedge-shaped stones of which an arch is formed are *voussoirs,* of which the lowermost on either side are the *springers,* while the uppermost form the *crown* of an arch. The springers rest upon *imposts,* which form the terminations of the perpendicular sides or *jambs* which support an arch; the *capital* of a pillar or shaft commonly forms the impost. In Gothic arches, which are constructed with many voussoirs, there is no keystone or uppermost central voussoir.

The *orders,* or concentric series of voussoirs, in Gothic arches are not so clearly expressed as in the Norman style; in many instances, indeed, and particularly in the *Early English* period, the arch-mouldings are so adjusted that the orders can scarcely be distinguished. In this period the plain arches have the angles of their masonry simply chamfered, but the mouldings of the greater arches are very rich and noble, and trails of the *dog-tooth* ornament are frequently introduced in hollows between bold roll-mouldings; arches also are now always set upon their imposts in such a manner, that each order projects slightly beyond the plane of its own shaft or member of the pier. This arrangement, with the dog-

tooth ornament amidst the plain mouldings, is shown in Plate I., Fig. 2. In the *Decorated* period the orders of the arch mouldings become more clearly shown, and various carved-work is introduced amidst the continuous mouldings, as in Fig. 3 of Plate I. The orders of the arches continue to overhang those of the jambs; but late in the period some mouldings are sometimes continued uninterruptedly from the jambs through the curves of the arch. The arch-mouldings of the *Perpendicular* period are broad and shallow, frequently continuous with the jambs, and rarely set forward upon the capitals, when capitals are used. Fig. 4 of Plate I. is a characteristic example. When the jambs are panelled, the panels are often carried on through the arches.

Doorways. *First Period.* The arches are characteristic of the period in form, shafting, and enrichments; they are deeply recessed, and in the larger examples often divided into two sub-arches, which are generally cusped. In a few examples the arches are rounded instead of pointed, and some are square-headed. Besides the dog-tooth, trails of foliage are found in the hollows of the mouldings. The arches are almost invariably covered by dripstones. *Second Period.* Not so deeply recessed, these

arches are now divided only early in the period; the mouldings have no special characteristics distinct from those in use in other arches at the same era; ornamental carving is often introduced amongst the plain mouldings; jamb-shafts are generally smaller than before, and many examples are not shafted, but have their mouldings continuous throughout, and resting on slopes at the plinths; the arches are almost always pointed, and ogee-arches are in use; dripstones are almost universal; and in the larger examples lofty canopies, generally triangular in form, but sometimes ogee-arched, rise above the doorway-arches, the intervening spaces being filled-in with sculpture or tracery. *Third Period.* The arches now very generally have a square moulded heading worked about them, which is surmounted by a bold label-dripstone of the same form; the spandrels are filled with tracery, and often contain shields of arms. The jambs have large hollows, and their shafts, when they are shafted, are small and insignificant.

In all the three periods the form of the inner doorway arches varies from that of the outer arches; the inner arches, or *rear-vaults*, are higher also, and so arranged that they leave a free passage for the pointed heads of

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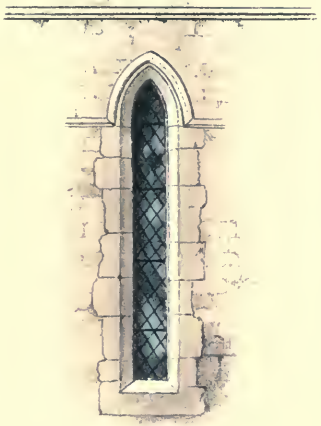


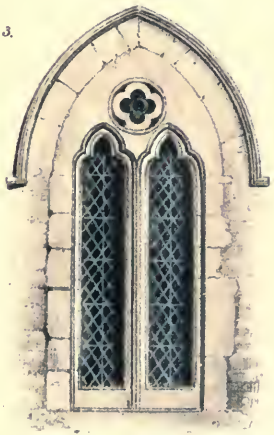
2.

Fig 1. Chancel Window, Stanton Harcourt, Oxon. about 1220 (exterior).

Fig. 2. Interior of the same.

Fig 3. Two light Window, Woodstock Church, Oxon, about 1240.

3.



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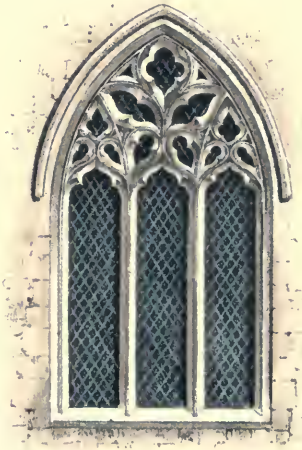


Fig 4. Three-light Window, Slapton Church, Northants, about 1350

the doors to move. The doorways of the English Gothic are not to be compared to the spacious and deeply-recessed portals of the style as it was developed on the Continent; they also very rarely exhibit a form of decoration prevalent in the Continental examples, and which consists of a series of niches with statues, carried up the jambs and round the curves of the arch. Fine examples of doorways thus decorated, of the second period, are in the Cathedrals of Lincoln and Rochester.

Windows. *First Period.* At first always single openings, these windows gradually became grouped in a manner that led to the development of genuine tracery. The single windows are sometimes low and wide; but their general form is exactly the contrary to this, and the *lancet-window* of the Early English Gothic is well known and universally admired. In some examples the lancets are of considerable height, and not more than a few inches in width. The dripstones of a series of these windows are generally connected by a horizontal string; this is the case at Stanton Harcourt in Oxfordshire, from which Figs. 1 and 2 of Plate II. have been drawn; Fig. 2 shows the interior of the window, with the wide splays of the inner or *escoinson-arch,* which here is

shafted. It is a common arrangement to find three lancets grouped into a *triplet;* sometimes the group consists of two lancets only; and late in the period the number is extended beyond three; the lancets then are foiled in the head, and a four-foil or other figure is piereed above a pair of lancets, a single dripstone being thrown over the group thus formed, as at Woodstoek, about A.D. 1240, Plate II., Fig. 3. Triplets, and also single lancets, are sometimes elaborately enriched with shafted and moulded arches, both externally and internally. The most remarkable, and also the most beautiful, grouping of lancet-windows is in Worcester Cathedral, where a group is formed from six windows, in two tiers, the central window of the upper tier being the loftiest, and the whole being bound together with admirable skill by means of shafts, strings, and mouldings. Circular windows are often to be observed, and many peculiar forms of window appear in towers, spires, gables, &c., as at York and Beverley.

After true tracery has succeeded to strips of masonry, which at once divide and connect the several windows of a group, the mouldings, foliage, and other details of the Early English period for a while prevail, and mark the

transition to the Decorated period; and there are many windows upon which it is, consequently, difficult to pronounce to which of the two periods they may be assigned. The earliest tracery was sometimes actually pierced in a single large slab; and for a time the tracery formed from several slabs retained the same general character; it is not built up of *tracery-bars*, but pierced in the stone. This has been entitled "*plate-tracery*," but "*slab-tracery*" appears a more appropriate designation. The forms first assumed by tracery, when constructed by tracery-bars rising from mullions, are *geometrical* figures in various combinations; and hence the earlier years of the *Decorated Period* have been distinguished as the *Geometrical Era*. In the larger examples the tracery-bars and the mullions are carefully *subordinated*—that is, the more important members are distinguished by greater boldness and by richer decoration. This subordination is always a fine and most effective arrangement. With the advance of the fourteenth century the character of the tracery becomes determined rather by the direction of the tracery-bars than by the forms of the pierced openings; the stone framework of the windows thus is found to have been led in flowing lines, and accordingly, in

place of the geometrical, the era of *Flowing Tracery* succeeds. Fig. 4 in Plate II. is an excellent example of this tracery; it is a three-light window, of about A.D. 1350. These windows are often both rich and beautiful; but, on the whole, they yield to the geometrical. The Cathedrals of Lincoln and Carlisle have the finest specimens of the two forms of traceried windows. In this second period the mullions become much attenuated, and windows of rich tracery often are destitute of mouldings, having both jambs and mullions simply chamfered. Fine circular windows are now frequently to be seen; squares, triangles, and other exceptional forms are also to be met with, and in clerestories small trefoils or similar forms often occur. In the *Perpendicular Period* the chief characteristics are the prevalence of vertical lines in the actual tracery, and the introduction of *transoms*, or horizontal divisions of the lights. Early in the period the combination of curves with the vertical lines saved the tracery from degenerating into mere pierced panel-work, and some very fine windows were thus produced; but the *panel sentiment* was too strong to be long resisted; and window-tracery, the glory of Gothic architecture and its peculiar characteristic, ceased to

exist, except under a hopeless degradation. In both this period and its predecessor, single-light traceried windows are to be often seen; and the inner arches retain the peculiarities of their construction.

Tracery appears to be always essential as a component of every large window. While of small size, the Early English lancets are always most admirable; but when they assume large dimensions, as in the grand churches of Westminster, Lincoln, Salisbury, Ely, York, and Worcester, they afford the most convincing proofs that tracery cannot be spared from any *perfect* Gothic windows which are on a grand scale. It may be observed that the prevailing deficiency in our traceried windows is their want of height in the main lights, and the consequent depression of the entire composition.

In *secular architecture* the windows retain the general characteristics of those designed for ecclesiastical purposes. Square-headed windows, however, are more frequently to be found in secular buildings than in churches, and the mullions and traceries are, in these examples, adapted for the reception of such window-frames as would be required for domestic uses. Projecting windows named *Bays*, when they rise from the ground, and *Oriels*

when they commence above the ground-story, are also common, and they add no less to the external appearance of the buildings to which they belong, than to their convenience within.

Arcades, in the Early English period, were evidently the delight of the architects who at that time were engaged with the grand work of establishing the Gothic style. Wall-arcades, in this period, are very noble, the shafts standing clear, and the spandrels between the arch-heads being generally filled with sculpture. Sometimes one arcade is set in front of another, and the smaller arches of one arcade are also commonly surmounted by the larger ones of another, as at Lincoln. *Second Period.* Arcading now is but sparingly used, in comparison with the previous period. The principal arches, such as those of windows, stand independently, and are rarely connected so as to form an arcade by strings or intervening wall-arches. In the *Third Period,* decorative arcades are superseded by panel-work. The *Triforium,* or second tier of arches, in the greater churches, attains its finest proportions and greatest beauty in the First Period, when clerestories (the uppermost row of windows) often form continuous arcades; in the Second Period, the Triforium

declines greatly in importance; and in the following period, as a distinctive feature, it altogether disappears.

Capitals. *First Period.* The form is concave, and somewhat resembles an inverted bell. This form is clearly shown when the capitals are ornamented only with mouldings. It is also preserved in the case of the enrichment of this member with the foliage of the period, which rises in rich clusters from the neck-moulding, and curls over gracefully beneath the overhanging abacus. The abacus itself is always round, and with a deep undercut hollow beneath it; and sometimes a second similar moulding makes almost a double abacus. Purbeck marble is commonly used in the construction of this member, the capital itself being of stone. Plate I. Fig. 2, exhibits a cluster of three foliaged Early English capitals from the north transept of York. Very many fine examples of these capitals yet remain. Some of the noblest are in St. Alban's Abbey, and some of the richest and most perfect in Worcester Cathedral. *Second Period.* The bell form is less apparent than before. The abacus, formed of the scroll-moulding, or of a group of small mouldings, without any deep hollow or any undercutting, is often polygonal. Capitals without foliage are more common,

and the foliage, when it is used, is wreathed round the body of the capital, the whole of which is formed of stone. The west front of York Cathedral, from which Fig. 3 in Plate I. has been drawn, furnishes many fine and characteristic examples. *Third Period.* The round abacus altogether disappears, and an octagonal form is used, even when the shaft is cylindrical. The concavity of the outline is very slight, and the general contour of the capital flat and deficient in effectiveness. It is generally plainly moulded. When foliage is used the leaves are commonly large, and they often issue, alternately above and below, from a wavy stalk which surrounds the capital. Fig. 4 in Plate I., from Oxford Cathedral, is a characteristic example.

Bases. *First Period.* The form is circular, and Purbeck marble is often the material. The mouldings are few in number, and they commonly are carried away from the shaft in such a manner as to leave an upper surface that would hold water. The outermost member of the group is a bold roll, and it is separated from the plinth (which it rarely overhangs) by a quarter round hollow, deeply cut, which gives a strongly-marked shadow. The plinth is often much stilted, and it sometimes has a

second series of mouldings, distinct from those of the base itself. In groups of clustered shafts, and in the more important piers, the bases of the different members are often formed at different levels, and grouped with very fine effect, the whole being set upon a common basement. *Second Period.* The mouldings slope off from the shafts, and have no water-holding hollows. They almost always overhang the plinths, which are often octagonal, and very commonly formed of upper and lower stages. *Third Period.* The entire member now is generally octagonal. The mouldings, which have a bell-like contour (not an inverted bell), are shallow, and frequently ogees, and overhang the plinth, which is generally a compound of two stages, often much stilted. The lower and outermost ogee of these base-mouldings that overhang the upper plinth has generally a wavy appearance, produced by rounding off its upper angle. In both the Second and Third Periods groups of bases constantly occur, each of which has a basement common to the entire group.

Walls have *basements* throughout the style, which are conformed to the general character of each period, and often richly moulded, and otherwise ornamented. This

most important member of a wall is now often lost to the sight, being but too commonly covered externally by the accumulated soil, and internally by the pavement having been raised above the original level.

Mouldings. *First Period.* The rounds and hollows alternate, the rounds varying in size, having often narrow fillets, and being sometimes cut to an edge. The hollows are generally so deeply sunk as to undercut the rounds, and where many mouldings are grouped together the several orders or sub-groups will generally have the prominent parts of their contour bounded by lines that would lie at right angles to each other—that is, the mouldings themselves lie in the planes of the rectangular recesses. The characteristic decoration is the *Dogtooth*, shown in Fig. 2 of Plate I. It appears variously modified, and with it are associated trails of single leaves or flowers, or of the foliage of the period. *Second Period.* The mouldings now generally lie in the chamfer-plane, and they are worked in small groups, the hollows separating these small groups, and not intervening between each pair of rounds. Fillets are common, and they become broader than before. Several new forms appear, of which the most characteristic is one which has a

wavy contour, and a second of which the lower half is formed from a smaller round than the upper, and in which, consequently, the upper half overhangs the lower, and is finished in a sharp edge throwing a shadow. These are severally known as *wave* and *scroll* mouldings. The characteristic ornament is the *ball-flower*, a round hollow flower of three petals, enclosing a ball, and sometimes having the petals crumpled. A square flower of four open leaves is also common, with various other flowers and leaves. Heads, animals, and heraldic devices are also introduced, and they are almost always executed with great skill. *Third Period.* Broad shallow hollows, with the ogee both single and double and flat in its contour, abound. Very small rounds, in clusters, are also common; but fillets are comparatively rare. Various flowers and other figures appear amongst the decorative carving, the distinctive peculiarity of which is the square or lozenge-formed contour which is imparted to the individual objects.

Diapers, or surface decorations produced by a small device or pattern continually reproduced, are executed either in low relief or in colour and gilding on flat surfaces. This mode of ornamentation prevails throughout

the Gothic style. In the two earlier periods it is generally executed by carving, the carved patterns being sometimes coloured. In the third period diapers are found in colour only, without the carving. This process was also in use in the previous periods. The wall-diapers (Figs. 1, 2, 3, 4, and 5, Plate III.) are specimens executed at the close of the thirteenth century.

Foliage. *First Period.* Conventional. Rising from stalks and curling over, the foliage is a species of trefoil, with occasional small bunches of berries. It is variously treated, but always true to the type. *Second Period.* Natural. The ivy, oak, vine, and other leaves, with acorns, &c., and the natural branches of the several trees and plants, are now found in abundance and great variety, the whole being evidently studied from nature, and the grouping forming wreaths or flowing patterns. *Third Period.* Conventional. Various natural objects are conventionally treated, the prevailing contours being square. It is also a favourite usage to keep the several eaves, &c., separate.

Corbel-tables, Cornices, and Parapets. *First Period.* Solid parapets, either plain or arcaded, surmounted by moulded copings, rest on corbel-tables

Fig 1. From the Tomb to William de Valence. Westminster Abbey,. A D. 1296.
2.3.4 5. From Queen Eleanor's Cross, Geddington, Northants, about 1300
6. Shield of Robert de Vere, Hatfield Broadoak Church Essex A D. 1298.
7 Shield of William de Valence.

formed generally of a continuous series of small trefoil (or sometimes fivefoil) arches, each of which is supported by a carved corbel. *Second Period.* The cornice now succeeds to the corbel-table: it is formed by a group of mouldings, which commonly surmount some characteristic carving. The parapets which rise above are frequently enriched with carving, and sometimes pierced. *Third Period.* Parapets are now commonly embattled, and enriched with panelling.

Buttresses. *First Period.* The projection, which sometimes is very bold, varies but little throughout the entire height. The mouldings at the stages are sloped at very acute angles, and carried round the entire buttress. The edges of the buttress are generally chamfered off, moulded, or shafted. The buttress itself either dies into the wall, or rises into or sometimes above the parapet, and is surmounted by a gabled head. At the angles of buildings the buttresses stand in pairs, at right angles to each other; or a single massive buttress occupies the whole angle. A small low buttress is not uncommon in this period in the centre of both the east and west ends of churches, below the windows. *Second Period.* Worked in stages, the buttresses are often en-

riched with niches and other carved work. They commonly rise into pinnacles, and are set diagonally at the angles of a building. *Third Period.* Panelling is now the ornamental process when buttresses are ornamented.

Arch-buttresses (also called *flying-buttresses*), which were introduced in the First Period, continued to be in use by the Gothic architects throughout the style. They sometimes appear in tiers, and late in the style they are much enriched, and sometimes pierced in quatrefoil and other devices.

Crockets and Finials. *First Period.* Not in use until rather late in the period, crockets first appear in very simple forms, as single leaves on long stalks, or as bunches of the foliage of the period curling back. *Second Period.* Crockets become very rich, and are almost infinitely varied in form. Single leaves, studied from nature, are in frequent use. *Third Period.* The crockets assume the square form so characteristic of the ornamentation of the period, and animal forms are occasionally used either alone or with leaf-work. *Finials* correspond with the crockets, and indeed they may be regarded as being formed from a bunch of crockets tied together.

Niches and Canopies are in use throughout the style,

of which they are characteristic and most beautiful features. They vary in their form, accessories, and decorations in the different periods, but they are always true to the prevailing feeling of the time. It will be observed that, whether used singly, or in suits of several members, or in continuous ranges, the Gothic niche is invariably designed to contain a statue.

Panelling, the special ornamentation of the *Perpendicular Period,* is also found in the two previous periods in use for decorative purposes, but it is more freely used in Decorated than in Early work. The earlier enrichments which fill each square panel are quatrefoils, foliage, diapers, and other carvings, with heraldic devices, and sometimes sculptured figures. In the Perpendicular Period the panels exhibit the utmost variety of enrichment, their central ornament being either a boss or a shield of arms, and the entire work being impressed with the angular character of the Gothic of the period.

Vaulting, or covering over a building with an arched ceiling formed generally of stone, was in general use with the Gothic architects of this country, and by them was carried to the highest excellence. Each principal

division of a vault, corresponding with the space supported by one pier-arch and included within two buttresses, is termed a *bay*. The several bays of a vaulted roof are divided by *transverse ribs*, or arches which cross the building. A *longitudinal rib* runs along the uppermost central ridge from end to end, binding the whole together, and giving it at once strength and unity. *Diagonal ribs* cross each bay from angle to angle. *Wall-ribs* form the arches of each bay at its sides, and between them and the diagonals *intermediate ribs* are interposed. In addition to these there are *surface-ribs*, which are added for the purpose of increasing the richness of the vaulting; and *bosses*, varying in size and in the character of their ornamentation, mark the intersections of the ribs. The diagonal and intermediate ribs also spring and radiate from *vaulting-shafts*, which either rise from the ground in front of the main piers, or are corbelled below the triforium-string. In the earlier vaulting, the plan is simple and almost always grand in its simplicity. The ribs are few in number, and the bosses sparingly used. In the *Decorated Period* the vaults increase in richness, and in the *Perpendicular Period* they become elaborate and intricate to a degree. There is one class

of the vaults of the last period which claims particular attention from its peculiar richness, and also its singular beauty: this is known as *fan-tracery vaulting*, from the fan-like form of its clusters of ribs, which spread themselves from the vaulting-shafts and from the tracery or panel-work which covers the surface of the vault. In addition to the bosses, which during this period are used in profusion, hanging masses of carved masonry, named *pendants*, are introduced into the vaulting.

Roofs. Where stone is used to form the ceiling, an outer roof of timber covered with lead, tiles, shingles, &c., is raised above the vaulting. Similar roofs, also, are commonly so framed and decorated on their inner surfaces as to render any other ceiling unnecessary. Roofs thus constructed are known as "open-timber roofs." The main timbers of their framing, which in most examples are found to have been placed at regular intervals, are termed *trusses* or *principals*; and amongst the other timbers are the following: the *ridge-piece*, which runs along the crest of the roof; the *tie-beam*, which crosses the building, one end of it resting on each wall, and the beam itself forming the base of the triangle of which the slopes of the roof are the two sides; the

wall-plate, which rests on the masonry of the wall and receives the roof-framing; the *rafters,* which are placed between the trusses, and form with them the sloping sides of the roof; the *purlins,* which traverse the roof along its length, between the wall-plate and the ridge; the *king-post,* which rises perpendicularly from the centre, and the *queen-posts,* which rise in pairs in the same manner from either side of the centre of the tie-beam; the *hammer-beams,* that resemble the ends of a tie-beam, of which the centre has been cut away; the *collar,* which is a small tie-beam set high up in the framing of a roof; the *braces* or *struts,* inclined or curved pieces used as supports,—as beneath hammer-beams, collars, &c. Any other timbers which may be placed vertically are termed *posts. Early English* roofs have a high but not a uniform pitch: they generally are secured by tie-beams with braces, which are moulded. These roofs, of which but few examples remain, are distinguished by their simplicity. In the *Decorated Period,* the timber-roofs attain to a very rich and dignified character, and they also exhibit many varieties of treatment. King-posts appear, and moulded braces are placed both below and above the tie-beams. Many roofs are formed by having

their inner faces arranged into a series of flat spaces or cants, of which the usual number in the earlier examples is six, and in the later seven. As the period advances the principals are formed into arches by curved braces, and the tie-beams in high-pitched examples are omitted. The open-roofs of halls in public and domestic buildings appear to have been more enriched than those in churches. Arched braces here are introduced, placed upon the rafters, rising from the purlins, and rich cusping appears. Spandrels also are filled with pierced tracery, as is sometimes the case in church-roofs. One of the finest timber-roofs of the period covers the sadly disfigured Guesten Hall at Worcester. The Hall at the Mote, Igtham in Kent, has also a noble roof, the timber-framing of which is in part supported by arches of stone that span the apartment. Hammer-beam roofs were introduced in the *Perpendicular Period:* of these the finest example covers Westminster Hall. Two tiers of hammer-beams are often used, and the entire roofs are elaborately enriched. In this period roofs very nearly flat, or quite flat, are common. They are sometimes formed simply of the constructive timbers which are moulded on their inner faces, but more frequently

these roofs are ceiled and arranged in panels that are elaborately enriched.

Roofs constructed both within and without entirely of stone sometimes occur over porches, towers, &c.

In the second and third Gothic periods heraldry is intimately associated with the architecture, and throughout the era sepulchral monuments are accessories of the utmost importance.

Amongst the finest and most instructive examples of the Ecclesiastical Gothic of England are the Cathedrals of Lincoln and Salisbury, parts of Canterbury, Worcester, and Ely, and of Westminster and St. Albans Abbeys, with the west front of Wells, as works of the *Early English* period; and with these must be associated Beverley Minster, and many of the Yorkshire monastic ruins. York and Wells stand forward amongst the many fine examples of the *Decorated era*, with parts of Ely, St. Albans, and Carlisle; and in the *Perpendicular* period, Winchester and a part of Gloucester Cathedrals, with King's College Chapel at Cambridge, and Henry VII.'s Chapel at Westminster, claim particular distinction. It will also be observed that almost every important edifice contains work executed in each period,

and thus the student may generally find, in a single cathedral, a complete practical illustration of Gothic architecture.

SECTION IX.—ENGLISH GOTHIC HOUSES.

In all the Gothic periods, the more important and specially characteristic features of the style are found as well in the remains which exist of civil, domestic, and castellated buildings, as in those which were designed for ecclesiastical purposes. And yet there is nothing church-like about the edifices that were not built for church purposes; the architecture is indeed the same, but in its application it appears adapting itself to widely different conditions. In examining the domestic buildings of the middle ages, the usages and requirements of mediæval society must be kept in remembrance, in order to appreciate the applicability of the architecture to buildings of that class in those times, precisely as the applicability of the same style to domestic and civil uses at the present day must be tested by existing habits, associations, and requirements—a test that the style is able to endure with the certainty of a triumphant issue.

In consequence of the unsettled condition of society in the neighbourhood of the Scottish Border, in the North of England during the middle ages it was a literal necessity that every man's house should be his castle; and consequently the early domestic buildings that remain in those districts are, for the most part, small fortresses. More towards the south, the distinction between domestic and castellated architecture is more clearly drawn. The prevailing usage for a long period was to build a house in the form of an oblong-square, two stories in height, the lower story being vaulted, and without any internal communication with the upper, which was approached by a flight of stairs on the outside. The upper windows in these buildings are larger than those below, and sometimes the only fireplace is on the upper floor. The hall forms the principal apartment in houses thus constructed; and this is also the case in houses of a different plan, in which the hall is on the ground-floor, and rises to the whole height of the building. Little Wenham Hall, in Suffolk, which was built about the middle of the thirteenth century, may be regarded as a type of the domestic structures of that age: it is constructed principally of brickwork, and

contains two long and large rooms one over the other, the lower one being vaulted, a chapel, and two small rooms, one of them rising above the chapel, and having externally the form of a small tower; a narrow winding stair communicates with the chapel and the two small rooms, but the principal access to the large room was by an external flight of steps at the south-west angle of the building. The small upper chamber here is an example of the apartment called the *Solar*.

During the fourteenth and fifteenth centuries, houses increased considerably in size, and many varieties of plan are introduced; the hall, however, continues to be the principal feature. In towns, houses are often built about courts, to which there is a common entrance. Timber-framing with plaster was the prevailing principle of construction: bricks also gradually came into general use. The more important houses, surrounded in many instances by moats, were often built about court-yards; they commonly have entrance-towers, resembling the gate-houses of the monasteries, and various turrets, with outbuildings, which are grouped about the main edifice. In the sixteenth century, houses altogether lose their earlier castellated character, and many examples of great mag-

nificence yet remain to illustrate both the architecture and the social condition of the period. Timber-framing continues to be prevalent, and brickwork also is employed to a great extent and with the most complete success. The *Elizabethan* mansions, so justly celebrated in the history of English domestic architecture, are edifices eminently calculated to attract attention from their effective appearance and their happy harmony with English scenery. These houses are in most respects true to Gothic feeling in its latest forms; and indeed, in them Gothic architecture seems to have lingered after in ecclesiastical buildings it had sunk into absolute degradation. The timber-houses of this century are often very splendid; galleries now become general, with large open staircases: ceilings are much enriched, and pendants often appear amongst the panelling. At the close of the century, Italian forms and details begin to prevail, and the Gothic gradually yields to the strange taste which cherished the Italian Renaissance. It will be desirable always to distinguish between the buildings of the reigns of Elizabeth and her successor, and to entitle the latter, *Jacobean*.

The ITALIAN RENAISSANCE style of architecture, with

its classic imitations and adaptations, which prevailed during the seventeenth century, may excite both the surprise and the regret of the archæologist, but it will neither awaken his interest nor engage his sympathy.

SECTION X.—ENGLISH GOTHIC CASTLES.

As in the case of the Anglo-Norman style, the prevailing architectural sentiment of each Gothic period is found to have determined the character of the work in whatever castellated edifices were erected, rebuilt, or enlarged during the prevalence of the Gothic style; but few buildings of this class were, however, erected after the fourteenth century. In the preceding century, under Edward I., the type of the English Gothic castle became determined. The solid keep of the Anglo-Normans, in these Edwardian castles, expands into a range of buildings of irregular outline and plan, arranged about a court-yard, and flanked with strong towers: this is the *inner bailey*, and it contains the chapel, the spacious hall, and the principal apartments. Beyond this are two or three concentric series of *walls* or *curtains*, also flanked with towers, and between which are the *middle* and *outer baileys* with their various

barracks and other buildings. The entrance is by gate-houses, which are distinct works, provided with massive doors, portcullises, loops to command the passage, and means for pouring down hot matter from above upon assailants. A *drawbridge,* lowered from the outer gate-house, crosses the moat; and beyond the moat itself is placed the *barbican,* or outwork to cover the approach to the bridge. The space enclosed within the walls is often very considerable; the walls themselves are crested with embattled parapets, which are commonly placed upon corbel-tables sufficiently advanced beyond the face of the walls to admit of holes being pierced between the corbels; these openings, called *machicolations,* command the face of the wall beneath them. The alternate notches and raised members of the battlements are entitled *embrasures* and *merlons;* the merlons are often pierced by a cruciform loop (or slit in the masonry) for archery, the arms of which terminate in round holes or *oilets;* and it was sometimes the custom to place on the coping of these merlons sculptured figures.

In castles erected after the Decorated Gothic period, the convenience of the buildings contained within the

walls was generally more considered than the defensive capabilities of the entire structure: many fine portions of castellated works were, however, erected in the fifteenth and sixteenth centuries, particularly gate-houses. In process of time, buildings more in accordance than castles with the altered circumstances of peaceful ages succeeded to the stern fortress-dwellings of earlier times; and thus many of the old castles were pulled down, others very considerably altered, while many were permitted to fall into that condition of picturesque ruin which still distinguishes their remains. During the troubled reign of Charles I., many of the old castles were once more used for military purposes and strengthened with earth-works. When taken, these castles were generally reduced to their present ruined condition by the agency of gun-powder. Among the noble Edwardian castles that yet remain, in the first rank are Caernarvon, Conway, Dover, and Warwick, with which many others might be associated.

SECTION XI.—THE GOTHIC STYLE IN SCOTLAND AND IRELAND.

The Gothic architecture of SCOTLAND is no less worthy of admiration than the Norman which preceded it in the

same beautiful country. Like the Norman also, the Scottish Gothic can point to but a small series of examples. These all show that the several periods of the style lingered longer in Scotland than was the case more towards the south: they indicate the tenacious manner with which old forms were retained, and in the last period they clearly proclaim that the architectural sympathy of Scotland was then far stronger with France than with England.

The cathedral of St. Magnus at Kirkwall is said not to have been completed until late in the last Gothic period, and yet in its general character it assimilates throughout with the Norman portions. Glasgow Cathedral is a grand and most characteristic edifice of the first period; and its crypt, of the same era, is surpassed in beauty and architectural excellence by none in existence. The lancet-windows of Glasgow are singularly beautiful. The ruins of Elgin Cathedral rank with the finest remains of the Yorkshire abbeys; here round arches are grouped with others that are pointed, and lancets are used in the fourteenth century after the Early English fashion, but with the details and decorations of their own age. Melrose, rebuilt early in the fifteenth

century, is a splendid specimen of its period, and its famed east window is almost the only instance in which genuine perpendicular tracery was used in Scotland; its contemporaries and successors are more or less decidedly flamboyant. The chapel at Holyrood, and the ruins of St. Andrew's Cathedral and Pluscardine Abbey, with many others, are most interesting examples. Roslin Chapel and Iona are both exceptional works; the former was probably erected by a Spanish architect, after the style of his own country. The remains of early domestic and castellated buildings in Scotland are not distinguished by any architectural peculiarities or excellences, except those erected late in the sixteenth century, and these are perhaps without rivals, in their own period, for appropriate originality of design and picturesqueness of effect.

The presence of Gothic architecture in IRELAND is attested by many most interesting ruins; but there are very few examples of early edifices which now are more than shattered relics of their former magnificence and beauty. The Cathedral of St. Patrick at Dublin, however interesting as an actual specimen of Early Gothic, is an edifice of second-rate importance; nor can the finest of

the ruined buildings have ever been equal to the great churches of England. They all are remarkable for their affinity to the Gothic of the Continent; in most cases also they possess at least some features peculiar to themselves. The ruined Cathedrals of Kildare and Kilkenny, with the remains at Cashel, are amongst the most celebrated examples; and with these must be connected, as forming a single group, the ruins of the Abbeys of Jerpoint (founded A.D. 1180), Clare, Sligo, Adare, Youghall, Holy Cross near Cashel, and those of Grey Abbey, County Down, founded A.D. 1193. Amongst the castellated remains, those of Limerick, Carrickfergus, and Dunluce, are specially interesting. The lofty, slender, tapering structures, with conical caps, known as *round towers,* have a chapter to themselves in the History of Architecture: Mr. Petrie has shown that these apparently unique structures were erected in the Christian era of Ireland; but from whence their remarkable type may have been derived yet remains to be discovered.*

* NOTE.—A Glossary of Architectural Terms will be found at the end of the volume.

CHAPTER II.

ARCHITECTURAL ACCESSORIES.

ARCHITECTURE, the greatest because the most comprehensive of the arts, has always employed the services of many auxiliaries. The works thus produced may be designated *architectural accessories*. To a description of the more important of these accessories, as they were in use in this country in past times, this chapter is devoted.

SECTION I.—SCULPTURE.

With the development of Gothic architecture the sculptor's art attained to a high standard of excellence; but before this, during the Romanesque period, sculpture on a large scale can scarcely be said to have existed, except in a very rude condition. Derived, as it would seem, from the East, and certainly in the first instance powerfully affected by Byzantine traditions, if not produced directly under Byzantine influence, the mediæval sculpture of Western Europe claims attention as well

from its vigorous and truly sculpturesque character, as because it is so essentially original. As in antique sculpture the undraped human form was the grand object of the artist's study, so with the mediæval sculptor the figure itself was subordinated to the costume with which it might be attired. Arms, armour, and various articles of dress, were carefully studied, and represented with minute accuracy; and upon his aggroupment of the whole, as the costume of a human figure, the sculptor relied for the success of his work. The association of mediæval sculpture with architecture will be observed to extend to the character of the sculpture itself. It has a direct reference to architecture; without the architecture it is incomplete, and its expression is imperfect. Without a doubt, the sculpture of the middle ages is indebted for much of its effectiveness to this association. The sculpture itself thus became nobler and more worthy of admiration; and, at the same time, it had its own noblest and most worthy qualities enhanced by the architecture with which it was associated.

The figures of life-size, or sometimes of a size approaching the heroic, which the mediæval sculptors produced, were designed to occupy niches or to be placed within

canopies; their attitude, accordingly, is for the most part erect, and the figures themselves are represented as being in a condition of quiet or repose. The attitude of the figures in monumental sculpture is elsewhere (Chapter III.) described as being recumbent. The same general feeling is found to pervade this sculpture, whether the figures stand beneath niche-canopies or rest upon altar-tombs; they are characterized by a deep tranquillity and an earnest thoughtfulness; their draperies are heavy, insensible to any disturbing influences either from energetic action or from the wind, and they are rather dignified than graceful. Unhappily, the finest works of the mediæval sculptors have suffered greatly from the injurious effects of time and the still more sweeping destruction of wilful mutilators; and hence the high merit of these works has been very generally overlooked. By the careful student, however, even the mutilated and weather-worn relics of many of these once noble statues will be duly appreciated; and, if the statues themselves evidently declare that they were designed with a view to their forming architectural accessories, on the other hand it will be no less clear that such co-operation on the part of the sculptor must always

be absolutely necessary to the architect. The west fronts of the Cathedrals of Wells and Salisbury still retain many noble examples of sculpture; and the four headless statues (popularly called the "four bishops," though two of the figures are females and the other two are not ecclesiastics) in the south porch of Lincoln, with the statues on the face of the adjoining buttresses, will also rank with the finest works of their class.

Besides their larger statues, the mediæval sculptors executed many small groups or single figures, for the decoration of the spandrels of arcades, or to occupy the niches which abound in the tabernacle-work of tomb-canopies and screens, and which also so commonly appear in various other parts of Gothic buildings. It was a common practice to introduce sculpture into the spandrels of the triforia and amidst the foliage of bosses, in the more important churches. Many of the heads, with occasional figures, which form corbels, may be added, as fine and expressive productions of the mediæval chisel. The grand figures of angels which encircle the presbytery of Lincoln, and have given it the title of the "angel-choir," are well known: they are admirably adapted both for the positions which they occupy and to the height at

which they are to be seen, and are amongst the most valuable works of the close of the thirteenth century. The triforium sculptures, and also those of the wall-arcade and of the bosses of the choir and lady-chapel at Worcester, were executed early in that century, and they are not to be surpassed in interest. The triforium-sculptures here have been most seriously injured. Ely contains an immense collection of statuettes and fine sculptured details of the fourteenth century; and, indeed, there is scarcely one of our greater churches which will not both illustrate and attest the skill of our mediæval sculptors.

The passion for the grotesque, which is one amongst several distinctive characteristics of Gothic art, continually gives evidence of its influence in our early sculpture, and no less commonly does it adduce fresh testimony to the varied powers of the artists of those times. Like ancient Greek sculpture in this respect, that it rose rapidly from a rude and harsh condition to its most perfect forms of expression, mediæval sculpture shows signs of degeneracy with the close of the fourteenth century; still, it often retained much that is worthy of respect until the very close of the Gothic era.

With the nobler works of the sculptor may be grouped the kindred productions in decorative *stone-carving*, which effected so much for Gothic architecture, and particularly in its first and second periods. The men who executed these carvings were genuine artists; possessing never-failing resources in design and in the appropriate adaption of their designs, they always were masters of their work; and in freedom, vigour, and sharpness of execution, their productions are not to be surpassed.

SECTION II.—WOOD-CARVING.

For the decoration of screens, stalls, benches, canopies, and open timber roofs, the art of the wood-carver found abundant occupation in the middle ages; and here, as in the works sculptured in stone which have come down to us from the same periods, we find conclusive evidence of the wonderful ability of the mediæval artists.

Of Norman wood-carving but a few examples remain; nor do we now find very many works still in existence, which were executed before the second half of the fourteenth century. Whatever the special object of each work, the general character of the design is found to harmonize with the Gothic sentiment of the time; and

the workmanship is invariably such as to command admiration. Mediæval screen-work has very generally been subjected to serious injury; and the finest specimens are constantly to be seen occupying positions very different from those for which they were originally designed. The stalls in our cathedrals and collegiate churches will also but too commonly show traces of other injuries than those which have been wrought by the lapse of time. Perhaps the most remarkable of the early wood-carvings are those which decorate the under surfaces of the moveable stall-seats known as *misereres*. Figures and devices of infinite variety, and often of the most singular and grotesque character, may here be observed, and much unexpected illustration of the feelings and usages of past ages may be hence derived. *Poppy-heads*, or the carved terminations to the standards of open benches, with *bosses* placed in panels and in various other situations, are also always worthy of attentive study; but few works of this class exist, that may be assigned to a period earlier than the concluding quarter of the fourteenth century. A few fine examples of early monumental *effigies*, carved in wood, with wonderful boldness and skill, are yet in existence; and *cano-*

pies, elaborately enriched with carving in wood, yet remain in Westminster Abbey and elsewhere, covering some of the noblest of the early monuments. In carved *panels,* figures and heraldic devices, executed with great spirit, are common; and a particular kind of panelling in oak, known as *linen-panelling,* from the pattern somewhat resembling a folded napkin, continued in general use until late in the sixteenth century.

SECTION III.—FRESCO, WALL-PAINTING, AND POLYCHROME.

FRESCO is a process by means of which pictures are produced upon walls or other flat surfaces covered with plaster, while the plaster is wet. WALL-PAINTING is a term by which any pictorial representation executed upon a dry wall is implied. And POLYCHROME signifies surface-colouring in which various colours are employed.

Whatever may have been the ancient practice, of the free use of colour during the middle ages, for the purpose of architectural decoration, we have the clearest proofs. Diapers, executed in polychrome, are found to have covered alike the vaulted ceilings, the timber roofs, the screens and canopies, the monuments with their effigies,

and the surfaces of walls. The richest carvings, whether in wood or stone, were not considered complete without colour and gilding; and the same means were used to produce either the details of designs of which the principal features were sculptured, or complete designs. Thus, in sculptured effigies, the mail, or armour, or the various ornamental accessories of costume are constantly shown only by means of colour; and the inner surfaces of walls are found to have been thus adorned, as well in domestic and civil buildings as in the churches. In an Early English bay of the crypt and in the noble Decorated Guesten Hall at Worcester, are remains of painted representations of sainted personages, with shields of arms: other fine examples occur in the Chapter-house at Westminster, and in the Abbey itself. It was, indeed, a custom universally prevalent, to display pictorial representations of Scriptural events, with figures of sacred and saintly personages, upon the walls of churches, and probably of all other important buildings. Many examples are continually discovered; and it has become apparent that these paintings were in many instances repeated, at different periods, upon the same wall-spaces. Thus a rude colossal St. Christopher, of the commence-

ment of the sixteenth century, may be found to have been painted over some well-drawn smaller figures of two centuries earlier. This system of surface decoration by colour appears to have been prevalent in Norman times, and during the later Gothic ages it was carried to excess. Among the subjects most commonly represented in churches is the Last Judgment, which it was the custom to place over the chancel-arch. In the eastern counties, and particularly in Norfolk, there are very many examples of chancel-screens (and sometimes of pulpits, as at Castleacre) elaborately painted, and having their panels adorned with figures of saints, many of which are worthy of special attention as early specimens of the art of figure-painting.

SECTION IV.—MOSAIC.

This process consists of inlaying small cubes and other fragments of coloured marbles, glass pastes, and other materials, in such a manner as to form figures and ornamental devices. It was applied to the enrichment of pavements, monuments, and to such other parts and accessories of both churches and secular buildings as it might be desired to enrich with colour in a manner at once the most effective and enduring. But few examples

remain in our own country of the application of mosaic for the purpose of producing architectural enrichment in colour during the middle ages. Where it was employed, it appears to have produced a rich and impressive effect. In the monumental tombs of Edward the Confessor and Henry III., in the two pavements of the choir and presbytery, and in the remains of the slab of the younger William de Valence, Westminster Abbey contains a series of works in mosaic which show both the great value of this process and also its varied application.

Tesselated pavements, produced in a bold style of mosaic, of which the component fragments are called *tesseræ*, were constantly used by the Romans, and many fine examples have been found amongst Roman remains in this country. It is remarkable that a rich Roman pavement of this description should have been discovered in the midst of the space enclosed within the cloister at Lincoln, at a considerable depth below the present level of the soil.

Encrustations by means of thin slabs of precious marbles, attached to walls of inferior materials, are common in some foreign architecture: in England inlaid tiles were sometimes used for this purpose.

SECTION V.—COLOURED GLASS.

Of the arts which flourished in past ages and with which the student of archæology becomes familiar, there is none that conveys more valuable, and at the same time more attractive teaching, than the art of the early glass-painter. Known, and its value appreciated from an early period (probably in the ninth century), coloured glass was in constant use as an architectural accessory throughout the middle ages. In the fifteenth century it ceased to be exclusively used for churches, and was introduced as an appropriate decoration into public buildings of a secular character, and into private houses. Coloured glass may be divided into two classes, produced by two distinct processes:—1. *Stained glass,* made by mixing metallic oxides with the glass when in a state of fusion, and thus the colours are caused to pervade the entire mass; 2. *Painted glass,* in which the outlines and colouring of a design are obtained by laying upon either white or tinted glass enamel colours combined with vitreous fluxes, which colours are fixed upon the glass, and indeed incorporated with it, by the action of the furnace. The lead-work, by means of which the different portions of

glass are formed into glazing-panels, was made to take an important part in the composition of the design. Ruby, blue, and yellow are the colours principally employed. In the *first* Gothic period the yellow is often of a primrose hue, and green, lilac, and a dull pale red to represent the flesh of figures, are used—the flesh-tint is also produced by pale blue, shaded with bistre; in the *second* period the green and lilac but seldom appear, and the yellow is more common; and in the *third* period green and lilac are rarely used, except in draperies. This most beautiful material once existed in vast quantities in our country; but the unhappy violence of some ages, combined with the ignorant indifference of others, has permitted but a comparatively few examples to remain to our own day. Enough, however, does remain to illustrate the various modes, both of composition, colouring, and treatment practised by the mediæval artists.

The earliest glass known to be now in existence in England is in the choir-aisles at Canterbury, where it probably was fixed when the Cathedral was rebuilt after the fire of 1174. The colours of this glass are rich and lustrous, the general designs being medallions containing subjects from the Scriptures, upon grounds of ruby and

blue, the medallions themselves resting on a ground-work of mosaic patterns, and the whole being enclosed within borders of serolls and foliage. This system of treatment prevails throughout the *First Gothic Period.* The medallions are in form eireles, pointed ovals, and other figures, and the subjects eontained by them are taken as frequently from saintly legends as from Holy Writ. The prineipal outlines are formed by the lead. The pieees of glass are small in size, and generally eoloured. The mosaic grounds are arranged in square or lozenge-shaped panels, within which fourfoils, trefoils, and other deviees are formed, and the borders exhibit various leafage and seroll-work.

In the *Decorated Gothic Period* the pieees of glass are larger, and the strips of lead are eonsequently plaeed at wider intervals. Figures, sometimes single figures of large size, appear in the plaee of the old medallions; eanopies and architeetural aeeessories are introduced; the baekgrounds to the figures, instead of mosaic patterns, are in whole colours diapered; foliage, studied from nature, is prevalent; and lights and shadows appear in draperies and in architectural and other ornaments, and the entire eompositions approach somewhat to natural

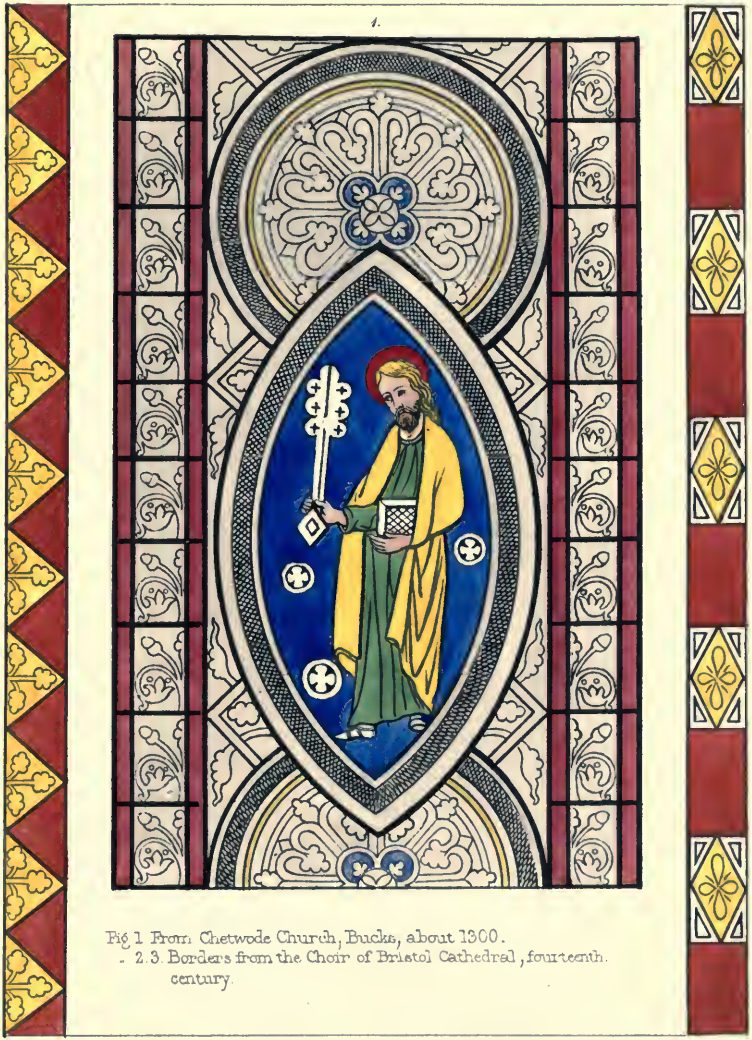


Fig 1 From Chetwode Church, Bucks, about 1300.
2.3. Borders from the Choir of Bristol Cathedral, fourteenth century.

effects. Quarries, or lozenge-shaped panes, are used, with leaves, flowers, or running foliage painted upon them; the compositions of this class being enriched with pieces of brilliantly-coloured glass, and with rich borders. The choir of Bristol Cathedral contains some excellent specimens of borders, of which two are represented in Plate IV., Figs. 2 and 3. Heraldic devices now begin to assume prominence. It will be remarked that, in all the best examples, the panels of glass are surrounded by a border of white glass, that intervenes between themselves and the mullions or jambs of the windows which contain them. Very noble examples are at York and Tewkesbury. Early in the period a very beautiful glass, of a transitional character, is found, in which large medallions with figures appear on grounds formed partly of mosaic patterns enclosed within smaller medallions, and partly of running leaves of the vine, the oak with its acorns, &c., the whole being between borders. Fine examples of this class are in Merton College Chapel, Oxford, and a characteristic specimen, from Chetwode Church, in Buckinghamshire, is represented in Fig. 1, Plate IV. The apostle St. Peter is here introduced, holding in his right hand two very large keys, and in his left hand a book.

In the *Perpendicular Period* a succession of changes appeared, all of them tending towards the production of complete and independent pictures, in which the glass itself was treated by the artists as simply a transparent material on which they were to exercise their art. Accordingly, stained glass was comparatively but little used, and enamel colours, laid on with the brush, were proportionately in favour. Architectural canopies of great size, rising above large single figures behind which are rich curtains or other hangings, appear in the fifteenth century. Borders, when used, are painted on long strips of glass; and landscapes, with buildings and figures, are rendered in perspective. Inscriptions, or legends, are also commonly associated with figures and groups. In the sixteenth century the same system prevailed, and was carried out more fully, and large compositions appear, which occupy entire windows, and altogether ignore the existence of the mullions which divide the lights. Heraldry is in constant use, and entire heraldic windows are common. Long scrolls, with legends, also continually appear. Quarries, with a device in the centre of each, in a yellow colour, often form plain windows; and compositions are commonly found executed in various

tints of a single colour, which generally is brown. The glass at King's College Chapel, Cambridge, may be regarded as the type of this period in its most advanced condition.

Pictures on glass continued to be executed until the middle of the seventeenth century, when the art ceased to be practised.

In private houses, panels of heraldic glass are often introduced in the midst of glazing in plain colourless glass, and with a good effect.

It is much to be desired that archæological students should seek out and study the best examples of old glass which yet remain. Many fine specimens thus may be discovered, and also saved from the dangers to which they are exposed through not being known. The true character of the old glass will by this means become generally understood, and the art, in its revived condition at the present day, cannot fail to derive important advantages from this experimental knowledge of the conditions under which it flourished in past ages. The felicitous adaption of the glass to the architecture in the earlier periods, and, at later periods, the grave mistakes of disregarding the architecture, and of painting pictures

on glass, as pictures would be painted on panel or canvas, will be appreciated. It will also be seen both that bad drawing is not necessary to produce glass that shall harmonize with architecture, and that the glass may be dealt with after a truly artistic manner, and yet be most strictly and consistently an architectural accessory.

SECTION VI.—INLAID TILES.

Instead of the small cubes, or tesseræ, employed in Roman mosaic pavements, in the middle ages tiles were used, upon which various patterns and designs were impressed by means of a stamp while the clay was moist; and the indented lines and spaces thus obtained having been filled up with a white or pale substance, the entire surface was covered with a metallic glaze, which gave a yellow tinge to the light-coloured or white figures, and also a more pleasing tint to the red ground of the tiles themselves. Accidental, or, perhaps, intentional varieties of colour were obtained by excessive burning, or by some metallic admixture in the glazing.

The step of transition from pavements of true mosaic to those of tile was effected by the use of tiles, each of which was of one colour only. These tiles were formed in

various shapes, and they all were adjusted together in such a manner as would produce variously-coloured pavements of geometrical designs. The special peculiarity of these pavements consists in their employment of a species of quasi-incrustation; thus, a cube or quatrefoil of one colour appears inserted in a cavity pierced for its reception through another tile of a different colour and larger dimensions. Fine examples of this class of pavements exist at Ely.

The process of impression was found to admit the production of a great variety of designs, and to be equally applicable to simple devices and to more complicated combinations. The tiles themselves are generally square quarries, and the devices impressed upon them are, for the most part, so arranged that each tile should form a part of a twofold design. Thus a set of four tiles would produce two distinct patterns, if arranged after two different methods; and these same tiles, when the sets of four are repeated, will exhibit the two patterns in alternation. In some cases, each complete design requires nine or sixteen tiles, or even a larger number; but here also, from the mere circumstance of the repetition of the primary and more impor-

tant device, a secondary device is obtained with equal simplicity and effectiveness. In other cases, each tile bears a complete device: such tiles, when their devices are set on them in the same parallel with the sides of the tiles themselves, appear to have been designed to form borders; but when their devices are set on them diagonally (as is the prevalent usage with the ever-beautiful fleur-de-lys and with shields of arms), they produce compound devices of great interest. Fig. 4, in Plate V., is an example of a tile of this description; it is charged with the arms of the De Clares, Earls of Gloucester. Fig. 2 is from Wheathampstead in Hertfordshire, and is a characteristic example of the tiles in the Early English Gothic period: sets of this tile would produce only repetitions of the same pattern, the quarter-patterns at the angles being all of them the same. Besides squares, triangular and hexagonal tiles, with some other modifications of form, are sometimes used: at St. Albans are a few curious specimens of an elongated lozenge-shape, of which three tiles form a regular hexagon; Fig. 3, of Plate V., represents one of these tiles. Narrow oblong tiles form borders, as at Salisbury and Malmesbury. Circular tiles, with such

Fig. 1 From the site of Chertsey Abbey, Surrey Fig. 3 From St. Albans Abbey Church.
2 From Wheathampstead Church, Herts . 4 From Great Malvern Abbey Church.

Vincent Brooks Imp.

others of segmental forms as are necessary to be used in combinations with them, are of rare occurrence; by far the finest examples of such tiles, both of unusually large dimensions and also very small, have lately been discovered in a sadly mutilated condition on the site of the destroyed Abbey of Chertsey. Here also have been found a numerous series of tiles of every variety of both form, size, and device, including many small wedge-shaped ones, each of which is impressed with a single Lombardic capital-letter. The delicacy, beauty, and spirit of these Chertsey relics claim for them the distinction of being the most remarkable examples that have been discovered. Other admirable specimens are in the Chapter-house, Westminster, at Great Malvern, and in Worcester and Gloucester Cathedrals. One of the larger circular tiles from Chertsey is figured in Plate V.; two knights of the reign of Henry III. are represented in combat, and the details of their arms and equipments are as curious as the figures of both men and horses are animated and full of action. Inlaid tiles for pavements were made in great numbers in the Early English period; and the examples that exist of the fourteenth and fifteenth centuries are also very nume-

rous; and scarcely less numerous than the tiles themselves are the varieties of their designs. A profusion of tiles of the succeeding century are in existence; during this century, however, the English inlaid tiles fell into disuse, and they were superseded by glazed Flemish tiles of various colours. These polychromatic tiles appear to have been first introduced by Sir Nicholas Bacon in his mansion at Gorhambury, near St. Albans, A.D. 1577. Green and yellow tiles of this description were also imported from Flanders by Cardinal Wolsey for Hampton Court Palace, and Christchurch College, Oxford.

The devices impressed upon inlaid tiles may generally be classified as follows:—

1. Sacred and religious symbols, with texts from Holy Scripture, and pious phrases.

2. Armorial bearings, monograms, badges, and other heraldic devices, with mottos and commemorative inscriptions.

3. Figures, whether single or in groups, and heads.

4. Monumental devices, as a cross or an effigy formed of a series of tiles.

5. Designs of an architectural character.

6. Miscellaneous devices and patterns, conformable to

the architecture or character of decoration prevalent at the period, but devoid of any special import.

The period to which any tiles may belong is, for the most part, readily determined by their devices and the manner in which they are rendered.

Various mediæval kilns have been discovered in which these tiles were manufactured. Tiles of plain black, deep red, blue, and buff were also made, to be used in forming patterns with the tiles inlaid with devices. In a few instances tiles have been found which have devices impressed upon them, but there is no inlaying, and the devices either appear incised or in a species of low relief. A remarkable variety of inlaid tiles has also been noticed (examples occur at Great Malvern and Chertsey), which was intended to cover and decorate the surfaces of walls; these have been denominated *wall-tiles*, and in their use they assimilate very closely to the ancient practice of mosaic incrustation which clothed the surfaces of rough walls of brick or rubble with flakes of precious marbles.

The greater number of the early pavement-tiles have been removed from their original positions; wherever any still remain *in situ*, they claim particular attention, because many most valuable suggestions are always to

be derived from the original modes of combination and arrangement.

SECTION VII.—IRON-WORK.

It is the glory as it is the characteristic of the architecture of the middle ages, that it watched with the same jealous carefulness as well over its minor details and subordinate accessories as it did over the most important of its productions. Hence the smith who wrought the necessary iron-work for architectural purposes in those days was an artist, and he both felt and worked in the spirit of the architecture of his day. We find, accordingly, that wherever iron was used, it was treated artistically, as well as adapted to the practical uses for which it was required.

Hinges were much ornamented by the Normans. The few examples of that period which yet remain are ornamented with curling scroll-work, and a large branch, in the form of the letter C, generally issues from the straight bar near the joint or head. In the first Gothic period the scroll-work becomes much elaborated, leaves and animals' heads appear on the scrolls, small patterns ornament the main bands, and the nails are much

enriched. In some examples, as at Lichfield, the scroll-work of the hinges forms a system of iron-tracery covering the entire doors. In the next period the introduction of carved panelling on doors caused the hinges to be of simpler design; they continued, however, to be wrought with much skill, and they add greatly to the effectiveness of the carving of the wood. In the third period the hinges are still plainer.

Locks, closing-rings, escutcheons, handles, and *keys* are all of them executed with great care, and exhibit both the fertile invention and the skilful and delicate manipulation of the Gothic smiths. The designs are infinitely varied, and yet always in harmony with the prevailing art-sentiment of the age.

Screen-work in iron was introduced as early as the thirteenth century. A very rich and beautiful example of the close of that era still appears attached to the monument of Eleanor, queen of Edward I., in Westminster Abbey. *Doors* as well as screens were formed from the same metal, and they are enriched with pierced tracery, tabernacle-work, &c.

The *bands,* which at once strengthen and ornament the large wooden chests which were much used, cor-

respond with the hinge-scrolls, but they are generally less enriched and of inferior workmanship. *Knockers*, when required, assumed various grotesque forms; sometimes the massive closing-ring of a door would form the knocker also.

Crosses for spires, of great beauty of design, were formed of iron. Sometimes the early *cusping* of window-tracery was of the same metal.

The iron-work necessary for fixing the panels of glass in windows consists of *stancheons*, which are fixed vertically between the mullions, and *saddle-bars*, which cross the lights horizontally. The heads of the stancheons are generally enriched with fleurs-de-lys, oak-leaves with acorns, or other leaves.

SECTION VIII.—BRONZE-WORK.

Screens, pierced doorways, with the coverings that in the middle ages were placed over monumental effigies for protection, and denominated *herses*, with many of the more important *effigies* themselves, and their accessories and canopies, were executed in bronze. Bronze and brass (the mediæval term for either alloy was *latten*, or *laton*) were used also for *lecterns* or standard-desks,

which often were made in the form of an eagle with outspread wings; also for *candlesticks*, pendent chandeliers, or *coronæ*, and many other works of that class. To all their productions the early workers in these metals claim our careful attention, since they are characterized by high qualities as works of art.

SECTION IX.—LEAD-WORK.

Like the smith, the early plumber was an artist. *Crockets*, *shields* of arms, fleurs-de-lys, and other devices appear, formed in lead, for the enrichment of spires. Leaden *crestings* and other decorative accessories of roofs, with the *pipes* for carrying off water, show at once the capabilities of the metal and the skilful hands that dealt with it in the middle ages. Leaden *coffins*, in use in the twelfth century, when discovered, are found to have been adorned with spiral and other band-work, shells, foliage, &c. *Fonts* are sometimes to be seen formed entirely of lead, and ornamented with architectural devices.

SECTION X.—THE PRECIOUS METALS.

Whatsoever vessels might be required for sacred use were distinguished by the beauty of their workmanship

and the richness of their ornamentation. In the earliest ages it had been the custom with Christian princes to enrich the churches with vast numbers of *chalices, dishes, statuettes,* &c., of gold and silver. *Shrines* of the most costly description were added to these in process of time, with adornments for altars, and all the other gorgeous appliances of mediæval worship. The artists who produced these works were the master-spirits of their times in the matter of practical art; and the goldsmiths sought and obtained the co-operation of the artists who worked in enamel, niello, and all the varied processes by which the mind and hand of man add so greatly to the intrinsic value of the most valuable of natural productions.

SECTION XI.—BELLS.

Introduced at a very early period in the Christian era, and employed from the first for the same purposes which they now fulfil, *bells* are first mentioned as accessories of churches, under their proper title *campanæ,* by Bede, in the eighth century. Church bells were used by the Anglo-Saxons; and from their time to our own we generally find on them some appropriate or characteristic

inscription. In the middle ages, brief precatory legends, often addressed to the patron saint of the church in which they were to be placed, were wrought upon the bells. In some instances these legends commemorate the donor of the bells, or the founder, or some great benefactor of the church. Bell-inscriptions have been observed, which were evidently intended to be considered as calculated to increase the preservative qualities attributed to the sound of the bells themselves. These inscriptions, with the heraldic and other devices which accompany them, afford curious illustrations of early sentiments and usages. It will be observed that the inscriptions are often written in the first person; and the sentiment which they convey is thus supposed to be uttered by the bells as they sound. Different names were given to bells of various sizes, and used on different occasions. St. Katherine appears, from many bell-inscriptions, to have been the patroness of bells.

The *belfry-towers*, in which the bells are hung, sometimes are detached from the churches to which they belong, and stand at some little distance from them; as at West Walton and East Dereham in Norfolk, at Evesham and at Chichester Cathedral.

SECTION XII.—NOMENCLATURE.

The nomenclature now in use in treating of the architecture of the middle ages, is in part derived from various documents relating to the construction of buildings, such as contracts, also from wills, with some architectural treatises by early writers. The titles given to the three divisions or periods of the Gothic style in England, were introduced by the late Mr. Rickman, and are generally adopted; they have the advantage of being understood and recognised, and are sufficiently appropriate for their purpose.

CHAPTER III.

SEPULCHRAL MONUMENTS.

From the earliest ages in the history of man, each succeeding generation has been actuated by the desire to perpetuate the memory, through some visible and tangible memorial, of the loved and honoured ones who have passed away before themselves. Thus has been produced the vast and varied series of historical records of the world's progress, known as SEPULCHRAL MONUMENTS. Our own country still retains many examples of such pious care, which are the sole relics of the early races who once were the inhabitants of these islands. And the succession of these national monuments has been transmitted from British times, through the periods of Roman and Saxon occupation, and from thence onwards after the establishment of the Norman dynasty to our own day. These memorials, whatsoever may be their special form or character, are invariably found to possess the highest interest, as well from their historical asso-

ciations as from their connexion with the individuals whom they were designed to commemorate.

SECTION I.—BRITISH SEPULCHRAL MONUMENTS BEFORE THE ROMAN PERIOD.

These consist of the following five varieties :—

1. The CAIRN, or heap of stones. These rude memorials, usually found on mountain-sides or on the crests of hills, were formed of unhewn stones set about the remains of the dead, and also raised in a rugged pile above them. They occur chiefly in the western districts of England, particularly in Cornwall and Shropshire; and many examples may be observed throughout the mountainous districts of Wales, Scotland, and Ireland.

2. The MONOLITH, or single block of stone of large size, and generally set upright.

3. The CROMLECH, formed of three or more large stones set upright, with a flat stone placed over them so as to form a kind of sepulchral chamber. A large number of these cromlechs have been discovered and explored in all parts of the kingdom, the greater number, however, being in the Channel Islands and Ireland. In the interior of these cromlechs the surface of the natural soil

has been found to have been covered with a rudely-formed pavement, upon which several distinct strata have rested. The human remains have generally consisted of burnt bones intermixed with articles of pottery, or sometimes the urns have contained the bones. Various weapons, ornaments, and implements have also been almost always discovered, forming a part of these sepulchral deposits.

4. The CIRCLE, or enclosure of upright stones, set singly, or in small groups, and at intervals varying in space. These circles were sometimes, perhaps always, erected about the cromlech of some personage of unusual importance.

5. The BARROW or TUMULUS, a heap of earth raised to a considerable height, and often covering a large area. Barrows would be the most natural species of memorial, and such as an untutored race would spontaneously erect; they are also the most enduring of monuments, and their massive simplicity is always impressive, if not actually dignified and noble. The bodies of the dead were placed upon the surface of the ground, not interred in graves sunk below the surface, and then the earth was heaped up. The barrows sometimes are found to con-

tain skeletons, and in other cases urns only, while occasionally both urns and skeletons appear together. The urns are very rude, and, when large, are often found to have been inverted. These urns contain burnt bones, and various relics generally appear either in them or near them. In many cases the remains of the dead appear to have a species of cromlech constructed over them upon which the barrow was raised. It is, indeed, certain that many cromlechs which now stand uncovered, have had their original barrows removed or worn away during the lapse of many ages. In the earliest barrows there are found stone hammers and hatchets, Celts of the same material, both arrow-heads and spear-heads of flint, with beads of various substances, and torques or collars and armlets of gold or bronze. Somewhat later, the Celts and weapons are of bronze; and now the sword is found to have been *broken*—a significant token that the warrior's career had closed. The ornaments remain the same as before, and coins are found.

SECTION II.—ANGLO-ROMAN AND ANGLO-SAXON SEPULCHRAL MONUMENTS.

The TUMULUS, as the Romans designated the heaped-

up barrow of the Celtic tribes, continued to be in use as a memorial until an advanced period of the Saxon era. These tumuli abound in our islands, and the recent researches which have been made in so many of them have thrown a bright light upon that heretofore dark period in our national history—the period between the decline of the Roman power and the tenth century. The custom of laying out the dead for their burial, or of placing their ashes in urns, accompanied with the ornaments, weapons, and other objects worn and used during life, has preserved for us abundant evidence of the civilization, arts, and usages of our ancestors in those ages.

The Romans generally burned, but they sometimes buried, their dead; and it has been proved to have been their custom to bury the bodies of children who died in their infancy in the immediate vicinity of their former homes. A few examples of Roman SARCOPHAGI, or massive stone coffins, have been occasionally discovered, and Roman TUMULI, with their accompanying urns, may sometimes be met with. But the Romans can scarcely be said to have regularly adopted the tumulus as a form of memorial. Their sepulchral urns, with the ashes of the dead, were commonly buried, often about two feet below

the surface; or these urns were deposited in pits, hollowed out for their reception to a considerable depth in the earth. Vessels of glass were also used to contain the remains after their cremation; and these depositories are generally found to have been protected by tiles or stones, so arranged as to form a little cromlech about them. The finer urns had also, in some cases, a similar protection. Roman *stones of memorial*, having a brief commemorative inscription, are also continually discovered, particularly near the more important stations, and these, it may be remarked, are the only inscribed memorials of a very early period. Of the sculptured sarcophagi of Italy, with their recumbent figures, no examples have been found in our country. The tumuli of many Britons of the Roman era of Britain have been found, and their peculiar character has been assigned to them from certain conditions which appear to indicate a decided difference between themselves and Roman tumuli, properly so called. Thus in these examples there are no tokens of the rites that appear to have marked the sepulture of the Roman; but a cist, or coffin of stone, and sometimes of wood, is found, and the weapons, armour, and ornaments differ from those of genuine Roman type. Coffins of

lead have also been found enriched with varied ornamentation, and enclosed within sarcophagi of stone. Saxon tumuli have been observed to exhibit a twofold character, which has led these examples to be severally assigned, and, as it would seem, with certain accuracy, to Christians and Pagans, of the same race, and also of the same periods. In these most interesting memorials, the great distinction between the interment of the Christian and the Pagan usage of cremation is always to be observed. In the former case, the body was either stretched out or placed in a sitting posture, sometimes with and sometimes without any coffin. The weapons, formed of iron, which the warrior had worn, were placed beside him; his large double-edged broad-sword, his knife and single-edged cutlass, all of them now without hilt or guard, his large spear and his lighter javelin, with his shield, of which the iron boss, or umbo, is all that remains, his helmet, now reduced to its metal framework; and with them drinking-vessels of glass, and buckets of wood set with bronze, brooches, and fibulæ, some cruciform and others circular, and clasps and buckles, all of them ornamented with either real or fictitious jewels, and with inlaid niello work, beads also of glass, and amethysts,

and sometimes ornaments of silver; and with the body of the master the bones of his charger are not uncommonly found beneath the same barrow. But besides these relics, the Pagan memorials abound in the remains of cremation; the funeral fire attests its action upon the entire deposit. Here are urns, rude in form and ornament and not rounded by the lathe, and bronze articles are mingled with those of iron; combs, also, of ivory and horn, not so frequent in the Christian barrows, here are commonly found. Barrows were the favourite memorial of the Teutonic race: they vary in size and height, as well as in position; some are of great size, and cover the remains of many persons; others were raised, each above a single individual. Sometimes a tumulus stands alone, a solitary memorial; and in other instances there are groups of these mounds, which are scattered in every direction. The summits of all barrows are now almost invariably somewhat depressed in their centre, where the earth has settled, and large trees may commonly be seen growing upon them. In the very large barrows several sepulchral strata have been discovered, and the evidences of both cremation and interment have appeared in barrows of the same group. In some instances, the orna-

ments and other relics have indicated the resting-place and the memorial of a Dane.

Besides the tumulus, the Anglo-Saxons used for sepulture Cists, or coffins formed of several stones; and regular cemeteries have been discovered in which these cists exist in great numbers. In rocky districts, cists were sometimes hewn in the rock itself; and here also, and sometimes where no rock exists, large deposits of urns are found to have been placed in caverns and other excavations. Throughout the Saxon era, single stones of great size, or monoliths, were employed for the purpose of sepulchral commemoration. Some of these stones bear the Christian symbol—the cross; and several of them retain traces of those singular lines cut at their angles which are denominated Ogham inscriptions.

It is probable that the monuments in use during the tenth and eleventh centuries were principally upright stones, together with cists and coffins constructed of slabs, and wrought from blocks of stone. Several small slabs, curiously ornamented with interlaced patterns and crosses, have been discovered, which may be attributed to this period. They appear to have been placed beneath the heads of the dead at their burial. Larger stones,

marked with crosses, and with inscriptions in Saxon and Runic letters, were also placed over the interments. These covering stones were either flat or coped; in the latter case the ridge was generally considerably raised, and the stone was ornamented with zigzag work, scrolls, and interlaced patterns, often strangely mixed up with the figures of animals and wild grotesques.

SECTION III.—ANGLO-NORMAN SEPULCHRAL MONUMENTS.—THE STONE COFFIN.

The Stone Coffin came gradually into general use about the close of the eleventh century, for the interment and also for the memorial of deceased personages of eminence and wealth; and this species of monument continued to be the principal form of memorial during the two centuries which followed. Upright stones were still occasionally erected; but they appear to have fallen into disuse, or if retained in use, scarcely any examples have been preserved. Coffins of ornamented lead were employed on some occasions; but these were either buried below the surface of the ground or placed within stone coffins. Wooden coffins were used in a similar manner. The stone coffins were generally fixed upon

the pavement of churches, or they were so placed that the solid slabs which covered them formed a portion of the pavement of the church. The stone coffins of founders, and other very eminent persons, after a time were placed within arched recesses, formed for their reception in the substance of the church wall. In other cases these stone coffins were buried in churchyards, or they were set there in such a manner as to show their coffin-lids. Stone coffins, formed from solid blocks of stone, are also found grouped with cists constructed from several stones; as on the site of the ruined Abbey of Chertsey, and in the foundations of a part of Worcester Cathedral, which was built early in the thirteenth century.

The stone coffin, properly so called, was made from a single block of stone, hollowed out for the reception of the corpse, and having a cavity cut in the solid stone for the protection of the head. These stone coffins varied in form, but generally tapered from the head to the feet (see Plate VIII., Fig. 2). They are for the most part quite plain, examples enriched with sculpture being of rare occurrence. One of the earliest known examples which yet retains its original position, is the stone coffin

of William Rufus, A.D. 1100, in the choir of Winchester Cathedral. It has a cover, coped, and ornamented with mouldings. A century and a half later is the date of the richly decorated stone coffin of Llewelyn, Prince of Wales, which has been removed from Conway to the Church of Llanrwst.

The coffin-lids, when they follow the shape of the coffins themselves, are generally coped; but their ridge is only slightly raised. They have a simple cross almost always sculptured upon them in low relief, with some other equally simple ornamentation. Patterns of scroll-work and interlacing figures in some examples appear as the decorations of these stones, and more particularly when they are flat; and a few inscriptions have also been noticed, as on the memorial of Gundrada at Lewes, a work contemporary with the decease of the Princess, A.D. 1085. Inscriptions, however, are very rarely found until the thirteenth century. Besides the stone coffin-lids, flat rectangular slabs were also in use. These are ornamented after the same manner as the coffin-lids themselves.

All these monumental stones had their devices executed in low relief during the Norman era, and the designs

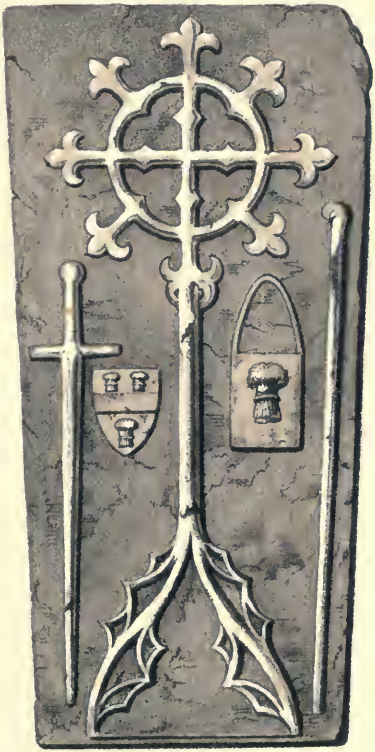
that were executed upon them were in close accordance with the architectural forms of the period. This coincidence in design between the architecture and the monuments, will be observed to have been maintained in after ages; but, after a while, the designs were no less frequently engraven or *incised* upon the slabs than produced in relief; and the practice was continued, of producing the designs for sepulchral commemoration, both in relief and in incised outline. A third mode of representation was also introduced, which combined the two processes; here, however, the relief was obtained by cutting down or sinking parts of the surface.

SECTION IV.—MONUMENTAL SLABS.

With the rise of Gothic architecture, monumental slabs were advanced to a great richness and variety of design. The cross was still the prevailing device, and it appears to have been considered to be capable of an endless variety of modifications in form, while decorative foliage and other accessories were added with liberal profusion. Inscriptions then again began to prevail; and then there appeared upon the monumental slabs, with the cross, and perhaps with the inscription also,

some device or symbol which might indicate the rank, profession, or calling of the deceased. These symbolical slabs exhibit a great variety in their treatment, and are always curious and interesting. There are examples, both incised and in relief, of the staff of the ecclesiastic of episcopal rank, with the customary cross, and alone; sometimes it is grasped by a hand, and in other slabs it is accompanied with the chalice. The chalice with the wafer, the paten and a book, or alone, and both with and without the monumental cross, will always indicate the ecclesiastic not of episcopal rank. A hand in the attitude of benediction is sometimes seen with the chalice; and a book appears, without any other device except the cross. The knight, or man-at-arms, in like manner, is aptly symbolized by a sword, which, in a few examples, is represented as if it were grasped in the hand. In some slabs, with the sword are the helmet and shield of the knight, and various heraldic insignia. The sword has also other devices associated with it; thus, at Haltwhistle, Northumberland, on one side of the shaft of the cross on a slab are a sword and shield, and on the opposite side a pilgrim's staff and wallet; this most interesting memorial is figured in Plate VI.

1.



2.

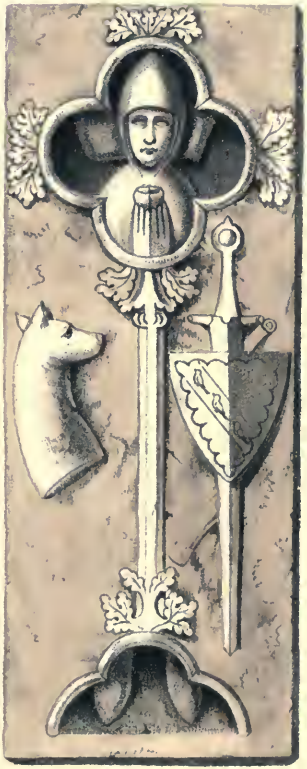


Fig. 1 At Haltwhistle Church, Northumberland, about 1300
2 At Gilling Church, Yorkshire, about 1350.

Jewitt del. et lith. Vincent Brooks Imp

A lance and an axe are found elsewhere with swords, also pincers and a hammer. Again, in some examples, the sword, with its cross-hilt guard, appears alone in the middle of the slab. In other cases, more than one person is shown to be commemorated by there being two crosses, each being accompanied by its own distinct symbols. At Iona, with the swords there are rich foliage and various figures. A large axe, a forester's bow and horn, a mason's square, a notary's ink-horn and penner, a glover's scissors and glove-stretcher, with an endless series of shears of different forms, and of keys, trumpets, a ship, a fish, and many other symbols, are found to have been used in a similar manner. The shears have been considered to denote a female; but this hypothesis, though very probably correct, has not received any positive confirmation. The shears have also been supposed to indicate a wool-merchant, or some of his family. The key has also been supposed to be an emblem of the female sex. The key and shears are certainly very commonly found together; and sometimes there is a pair of shears with two keys. But the key, though possibly in some instances used where a female was commemorated, cannot be considered as purely an

emblem of females. It is rather a symbol of office; and thus it appears with the early effigy of a treasurer of the see of Hereford on his monument in that Cathedral.

Some of the slabs of this class, and others without any other symbol than the cross, are of very small dimensions, and they may possibly be memorials of persons who have died at an early age.

In Sussex, iron-plates were often used in place of slabs of stone, for commemorative purposes; these plates bear inscriptions and various devices.

Besides the devices already specified, the figure of a heart, generally accompanied with some scrolls bearing legends, has been observed; this has been supposed to signify that, in accordance with an early usage, the heart only of a deceased person has been buried where such a memorial was provided. A heart is also found in combination with effigies, in which case it would not be supposed to have any such special signification. The figure of a rose was also a favourite device, and various other figures will be observed by the student; his chief attention, however, will be attracted by the devices which have been specified, and more especially by the monumental crosses from their variety, richness of ornamen-

tation; and the evident delight with which they were executed by the early artists.

SECTION V.—MONUMENTAL EFFIGIES.

With the close of the twelfth century, the idea appears to have become recognised that a *portraiture* of a deceased personage should, in certain cases, constitute his monumental memorial. The idea itself probably arose from the prevailing custom of burying the dead in the habit peculiar to their rank or condition. The equipment of the corpse for its interment led to a species of lying in state; and hence it would be sufficiently easy to derive the suggestion that the coffin-lid itself should represent the deceased, as he had been placed beneath it in the coffin. Such a system of representation was, indeed, as old as the mummy-cases of Egypt; and the Etruscans had for ages commemorated their dead by monumental effigies. Still, the effigies of the Western nations show but little sign of having been derived from these ancient prototypes; on the contrary, their first aspect and their gradual development would confirm the opinion that these effigies were the result of the practice of interment then prevalent. Accordingly, the earliest

examples present the aspect of a figure rather sunk within a stone coffin than placed upon its covering. These early effigies still continued for some length of time to be expressed in partial relief only, even after they were represented as reclining upon the monumental slab. They were wrought upon the surface of the slab and were flat, and generally associated with scroll-patterns and the earliest forms of foliage. After a while the relief became more genuine and complete, until, with the advance of the thirteenth century, monumental effigies became most noble works of the sculptor's art.

The earliest effigies are those of bishops and abbots, and next to these are effigies of nobles and others in military equipment. There are very early episcopal effigies in the Cathedrals at Salisbury, Worcester, Ely, Exeter, Peterborough, and others. Of the earliest knightly effigies examples are to be found in almost every district; fine and remarkable effigies of this class are in the Temple Church, London, in Salisbury Cathedral, at Malvern and Pershore, at Southacre in Norfolk, and in many of the churches in the northern counties. The costume and armour represented by these and other monumental effigies will be found fully described else-

where. The attitudes assumed by these figures will not escape notice. Bishops and abbots appear in the act of benediction, holding up the right hand, with the thumb and the first and second fingers elevated; sometimes a book is held in the left hand, while on that arm usually rests the pastoral staff. In some few examples the staff rests on the right arm, and occasionally it is grasped in the hand; sometimes, also, both the hands are represented as clasped in prayer, or they are crossed and rest upon the person. At the first, the military effigies exhibit the warrior as in the act of either drawing or returning his weapon to its sheath; and in some instances the attitude of the figure is expressive of vehement action. But the inconsistency of such representations appears to have been soon felt, and thus the effigy of the warrior was represented in that striking attitude of combined rest, resignation, and hopefulness, which imparts such a peculiar impressiveness to these memorials; the body was stretched out as in repose; the drapery was so arranged as to exclude the idea of all bodily action; and the hands were upraised and clasped as in supplication. In one circumstance, and that a circumstance which has attracted much attention, the early

military effigies of our own country are distinguished by a singular peculiarity in attitude. They are, until about the year 1320, very generally represented with the legs crossed. These *crossed-legged effigies* were, for a considerable time (and the assertion is even now sometimes made), asserted to be *Knights Templars*, simply because some of the effigies in the Temple Church appear in some modification of this attitude. Subsequently they were designated *Crusaders*, and this title they very generally retain. The Templar theory was at once dispelled when inquiry was made into the facts; it was found that the knights thus represented had no connexion with the Temple order; and in more than one instance the silent effigy, resting beside the companion figure of the lady who in life had been the knight's wedded wife, plainly declared that the crossed-legged attitude *could not* denote the Templar. Neither does there appear any reason for supposing that a soldier of the Crusades was particularly commemorated after this manner, since many known Crusaders do not appear crossed-legged; and, again, there are many crossed-legged effigies to knights who are equally well known not to have taken any part in those wonderful expeditions; and at Cashel, in Ireland, there are effigies

of *ladies* in this attitude; and besides, this attitude has in no single instance been observed on the Continent of Europe; and had the crossed legs really denoted the Crusader, Crusaders of every European country would, without doubt, have been represented after the same fashion. The attitude would seem to be altogether devoid of any symbolical or special signification. It is the natural attitude of the limbs when at rest, and certainly its adoption has enabled the mediæval sculptors to add very considerably to the effectiveness of their military figures. With the disuse of mail armour the crossed-legged attitude ceased to be employed. In some few examples the *arms* of the effigies are crossed as well as the lower limbs.

Effigies of ecclesiastics not of episcopal rank, of civilians also, and ladies, appear in the thirteenth century; but their numbers, until a later period, are comparatively small. Both in the thirteenth century and subsequently, these effigies, like those of knights, nobles, and bishops, correspond in their art-treatment with the general condition of art at the time; and they always are valuable as exponents of this condition of art, no less than as examples of costume, armour, feeling, and usage. The

earlier effigies of priests exhibit them in the habit worn when ministering at the altar (see Chapter on Costume); somewhat later the cope is introduced. The earliest of these memorials are of about A.D. 1250. The priest commonly is represented having a chalice. Effigies in academic habit also occur. Other effigies represent princes and nobles in their robes, judges in their official costumes, and merchants and civilians of various ranks. The effigies of ladies illustrate costume with great effect, and they are rarely devoid of some points of special interest. Children were not often commemorated by effigies, except with their parents. The prevailing position of all effigies was recumbent, and the attitude that of devotional rest. Occasionally an effigy appears resting on its side; and husbands and wives not unfrequently are hand in hand, but this attitude would seem generally to have been adopted when the wife was the survivor. As the fifteenth century advanced towards its close, effigies were represented kneeling, the husband and wife facing each other, each with a faldstool and a small desk before them, and the sons and daughters behind their parents in two groups. Sometimes the children, small in size, are introduced below the figures of their parents; and

the effigies themselves are occasionally recumbent, but rarely with the repose and fine feeling of earlier times. Children are sometimes represented in the distinctive costume of the rank or condition to which they attained in mature life; but they more generally appear attired as youthful persons. When one of the children has died before the parent or parents, it is, in the later monuments, represented in its place in the series, but smaller in size than the brother or sister before and behind it, and holding a skull.

When first introduced, the monumental effigy was simply substituted for the cross-symbol upon the stone coffin-lid. Accordingly, early effigies are found resting upon stone coffins, which in their turn stand upon the pavement of churches; in other cases, where the coffins are sunk below the surface, the effigies, with their coffin-shaped slabs, lie upon the actual pavement; and, again, but too many of these figures have been removed from their proper site, and subjected to every species of injury. Many of the effigy-slabs taper very slightly, and with the fourteenth century they generally assumed a rectangular form. The effigy of King John, a work of certain authenticity, at Worcester Cathedral, is sculp-

tured from the same block which forms the tapering coffin-lid; this effigy, thus forming the coffin-lid, now lies upon a raised tomb of the sixteenth century; but the actual stone coffin containing the remains of the king stands within this tomb upon the pavement of the choir, and it corresponds in its external form with the coffin-lid. This is the earliest royal effigy in England, and it is in the most excellent preservation. One of the finest military effigies of the same period represents William Longespée, Earl of Salisbury, the son of Fair Rosamond. The earl is not in the crossed-legged attitude; but another effigy (like this, in Salisbury Cathedral) of his son has the legs crossed. The effigy of the earl reposes on a tomb constructed of wood. The tomb is also of wood which supports the effigy of William de Valence, another work of the same period, and not crossed-legged, in Westminster Abbey. This very curious monument was originally covered with enamelled plates, of which many portions still remain.

There are several instances of early effigies having been carved in wood instead of stone or marble. The wood employed appears to have been generally chestnut.

These figures are almost all executed in a masterly style, and some exeeed the size of life.

Bronze was also used for the production of monumental effigies of special importanee. One of the finest works of this elass in this material is the noble effigy of Eleanor, queen of Edward I. (A.D. 1298), in Westminster Abbey. The effigies, cast in bronze, of Henry III. (A.D. 1272), of Richard II., and Anne, his queen (A.D. 1397), in the same grand ehureh, and that of the Black Prince (A.D. 1376) in Canterbury Cathedral, are also most admirable works. And at later periods the bronze effigies of the Earl of Warwick (A.D. 1435), at Warwiek, and of Henry VII. and his queen, Elizabeth of York, with that of his mother, the Countess of Derby, all executed about 1512, and preserved in Westminster Abbey, may be specified as very fine examples. The surface of the metal in these effigies was richly gilt, and in some of them elaborately adorned with engraven work.

The early artists habitually applied colour to their effigies, with gilding and enamel. They farther enriched the figures with various deeorative proeesses, sueh as engraved work, and probably niello. In many instanees they appear to have applied to the marble or stone a

species of cement which would speedily harden, and upon which the mailing of the armour, the patterns of female dresses, and other ornamental details were stamped.

In monumental sculpture it was the prevailing usage to execute the figures of life-size; in some instances, however, effigies appear of a much smaller size, as at Salisbury Cathedral to a bishop, at Long Wittenham, Berks, to a knight, who is crossed-legged, and to the family of a civilian at Bredon. Some special signification has been assigned to these small sculptured effigies, but apparently without any reason.

It was customary to place at the feet of effigies some animal or other figure; thus the feet of King John rest upon a lion of England. The lion, or in its stead a dog, is very commonly to be seen at the feet of ecclesiastics as well as of princes and knights. Ladies frequently have at their feet very small pet dogs (and sometimes large ones), with collars of bells about their necks, and in a few instances with the dogs' names on their collars. In the first instance the animals thus placed appear to have had some heraldic connexion with the person commemorated; and this same heraldic character was generally maintained by them. In some cases these animals

were evidently symbolical, as where a dragon appears trodden down beneath the feet of a bishop; and both the lion and the dog at the feet of an ecclesiastic may denote fidelity and the power of the faith. Strange and fanciful representations sometimes occur, as in the case of the effigy of William of Wykeham, in Winchester Cathedral, where very small figures of his chaplains appear at his feet. The love of allusive representation which was so prevalent in the middle ages led some artists to represent the feet of a wool-merchant to be resting on a pack of wool, and those of a vintner upon a cask; and other similar instances occur.

The heads of effigies generally rest on cushions; at first a single cushion, then two, the upper one generally set diagonally, were used. These cushions were richly ornamented; and they very commonly appear supported by two small figures of angels—a felicitous expression of a beautiful sentiment. These angelic figures sometimes hold censers. King John has on either side of his head a bishop with a censer. In place of the cushion and the ministering angels, the knightly effigy more frequently lies upon the great helm, with its wreath, crest, and mantling—a usage which continued until a late period.

When inscriptions are added they are set about the figure on the coffin-lid or slab of the tomb, or in the mouldings of the chamfer or sloping-edge of the stone; more rarely the inscription is on the copper face of the slab.

Above the heads of effigies CANOPIES were very often placed; and they add in a most important degree to the dignity of the monumental composition. These canopies are carried on shafts, which are continued down on either side of the figure; and they rise into a group of rich tabernacle-work, with pinnacles and a variety of elaborate architectural details. Various figures are often introduced into the canopies, and into a series of niches in their supporting members. These figures generally represent sainted personages, or perhaps some relatives and friends of the deceased are thus associated with his effigy.

Portraiture, in the proper sense of the term, would seem to have but rarely been aimed at by the artists who produced effigies. While they represented every article of costume and every variety of armour with the most minutely exact fidelity, *as they were in use when they were themselves at work upon any effigy*, the mediæval

artists generally contented themselves with a conventional treatment of the features. At a late period, when art had altogether degenerated, attempts at portraiture appear to have been more common; but they are evidently rare amongst the finer works of the earlier artists. A few effigies are, however, too characteristic and too peculiar not to be genuine portraits, even at the earliest period of effigy-sculpture. This is strikingly the case with the royal effigies of which we possess so valuable a series.

SECTION VI.—INCISED MONUMENTAL EFFIGIES.

Besides those effigies which were produced by the sculptor's chisel or were cast in metal, precisely similar figures were executed for the same purpose of monumental commemoration in *outline* upon flat slabs. With the prevalence of monuments, of which an effigy would form an essential part, it became necessary to have recourse to some means for producing the required representation without occupying any portion of the space in the interior of churches. This was accomplished by placing *flat* slabs, with designs engraven or incised upon them, in the pavement. Thus did *incised monumental effigies*

come into use. These figures, with their various accessories, were incised upon slabs, and the lines were filled in with a dark substance which would at once preserve the lines themselves and enhance the effect of the work.

In a few examples of these incised slabs parts of the composition have been observed to have been executed upon some more precious material, inserted for that particular purpose in the face of the slab. Thus, in a very fine fragment at Thornton Abbey, Lincolnshire, the head and hands of the effigy, with the accompanying shields of arms, were produced in this manner; and at Brading, in the Isle of Wight, is another well-known example, a century later (the middle of the fifteenth century), of the same usage. A very remarkable slab of large dimensions has been observed at Hereford Cathedral, in which the entire composition has been inlaid with thin plate-like slabs of alabaster. The alabaster still remains in the low hollows sunk for its reception in this curious stone, but all traces of the engraving have been worn away. It was this attrition, to which incised slabs placed in the pavements of churches were necessarily exposed, and which would surely wear away their designs, that led to the intro-

duetion of the engraven plates of metal once in such general use, and now so well known as

SECTION VII.—MONUMENTAL BRASSES.

These memorials, the genuine prototypes of the art of engraving for the purpose of multiplying eopies by the process of impression, appear to have soon acquired a wide-spread popularity. The eost of the metal, however, and the diffieulty of obtaining it from the Continent, where it was exelusively manufactured, prevented for a while their general adoption. The metal employed was an alloy rather resembling bronze than brass; it was used at first in plates of eonsiderable thickness, but afterwards thinner plates and a softer metal were employed. These plates appear under two distinet forms: —First, they were made to *cover* the faee of the slab to whieh they were affixed, leaving only a small border or margin. Secondly, the various parts of any design were *cut out in separate pieces* of the metal, and these separate pieees were let into indents (or matrices) of eorresponding form sunk to reeeive them in the faee of the slab. In the former ease, a baekground to the eomposition was engraven upon the metal-plates,

while in the latter the slab itself constituted that background. Brasses of the former of these two classes are but few in number in this country, and they appear to have been the work of Flemish artists. In these fine plates the effigies are produced with wonderful effect. They rest on elaborate diapers beneath no less elaborate niched canopies, abounding with small figures. The letters of the inscriptions, and the border-designs, with all the accessories, are beautifully formed and executed with singular skill and precision. It will be observed as a characteristic of these FLEMISH brasses, that many of the parts are rendered with a peculiar conventionality of treatment, and that the broader lines are very broad and also very shallow, and of a uniform width and depth, and that they have been produced with a flat chisel-like instrument instead of a graving-tool having an angular edge. Fine examples are at St. Alban's, Newark, King's Lynn, and Newcastle, with two of later date at Ipswich and in London.

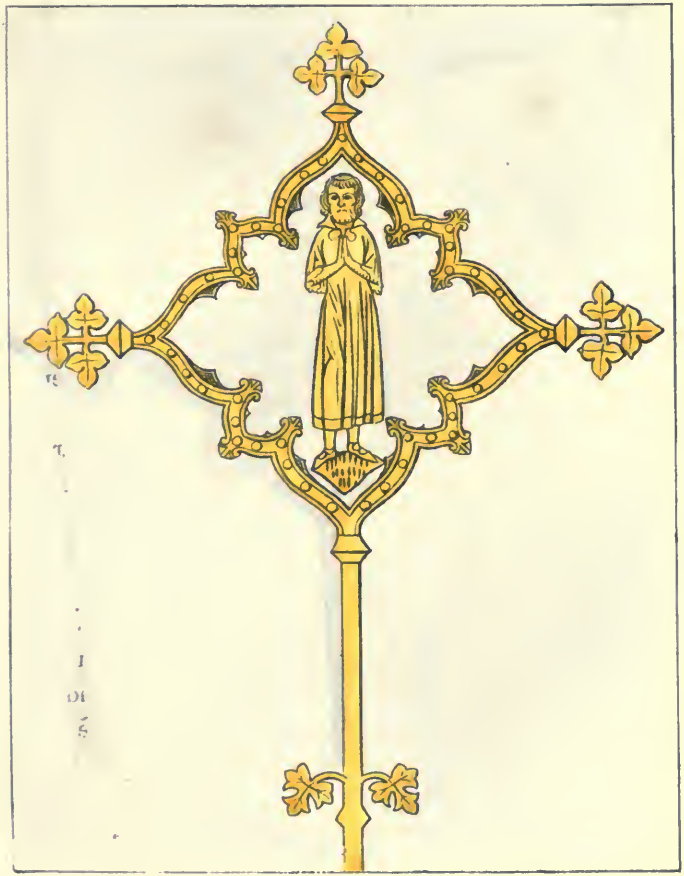
Brasses of the ENGLISH type may have been first introduced at the end of the twelfth century, but the earliest known vestiges of their existence date with the commencement of the century following. The earliest

example now known to be in existence is a work of the reign of Edward I., A.D. 1277; it is the effigy of a mail-armed knight, not crossed-legged, Sir John D'Aubernoun by name, and it is preserved in an almost uninjured state in the interesting Church of Stoke Dabernon in Surrey. (See Plate XVI. Fig. 1.) When first adopted, the metal was cut into single Lombardic letters, and each of these letters was fixed to the slab in an indent of its own, the whole being arranged to form a border to the stone. At first the letters were not enclosed within any border-strips of metal; but afterwards narrow fillets of the *latten* (as the metal was denominated) enclosed the letters. Subsequently the inscriptions were engraven upon broader fillets, and additional legends were attached to the slabs on larger plates. *Crosses* were used at an early era, and they continued to be engraven throughout the period in which brasses were prevalent. These beautiful symbols exhibit great variety in their treatment, and in the mode and the character of their ornamentation. Some have the head of the design produced by open-work, richly cusped and with finials of foliage, and within the cross-head thus formed one or more figures are introduced. Plate

VII. illustrates a good example of this class from the Chapel of Merton College, Oxford; the figure is that of an ecclesiastic, and the date of the brass about A.D. 1375. It will be seen that in the engraving only the upper parts of this brass with its slab have been shown. The shafts of these cross-brasses are generally very lofty, and (as in this instance) ornamented at intervals with foliage after the manner of crockets. The bases are sometimes trefoiled, and in other examples they rise from steps; or there is beneath them some symbolical or heraldic figure.

In some brasses, instead of crosses BRACKETS are employed; these have tall shafts, and the figures upon the brackets are covered with canopies.

EFFIGIES in brasses exhibit every variety of character, and they are equally common in every size, from the full life-size to very small figures. The figures themselves represent persons in various ranks and conditions of life; they exemplify every species of costume and equipment, and there is scarcely any usage of the middle ages which does not derive from themselves or their accessories at the least some indirect illustration. It will not fail to be observed that the earliest examples



Part of a Brass to an Ecclesiastic, Merton [illegible] Chapel, Oxford, about 1375

are in every respect the most excellent as works of art. Some of these it would be difficult to surpass in artistic merit. Such is the brass to Sir Robert de Bures, at Acton in Suffolk, about A.D. 1300; such also are the brasses to Alianore de Bohun, in Westminster Abbey, A.D. 1399; to William and Marion Grevel, at Chipping Campden, A.D. 1401; to Sir Thomas and Sir Robert Swynborne, at Little Horkesley, Essex, A.D. 1412; to Prior Thomas Nelond, at Cowfold, Sussex, A.D. 1433; and to Judge John Martyn and Anna his wife, at Graveney in Kent, A.D. 1436; with many others. The true power and the legitimate expression of outline are shown with masterly ability in the earlier brasses. Afterwards attempts at shading were introduced, but only to deteriorate the engraven plates. It is highly probable that the lines were always filled in with some such substance as was used for the same purpose in incised slabs; a species of enamel was also employed to give their proper tinctures to the heraldic accessories, and the plates themselves were polished and sometimes gilt. The enamel still remains in many examples, and it is remarkably perfect in the earliest known brass at Stoke Dabernon. It was the practice to insert some

white metal, or some metal which would readily receive and retain a white colouring, into those heraldic devices which were to be tinctured *argent*.

Beside full-length effigies, very many HALF-FIGURES, and some heads, are found in brasses. These partial representations are more common in brasses to ecclesiastics than in others. They are generally set upon a plate bearing an inscription, though this is not invariably the case. These semi-effigies sometimes are either set upon brackets or introduced into the open heads of floriated crosses, and in a few instances the half-figure or the head rests *upon* the cross at the intersection of its arms. A very curious example of such a usage may be seen in the chapel of Merton College, Oxford. The same idea is, in a very few instances, expressed in sculptured slabs, as at Tewkesbury, where a noble slab of Purbeck marble has sculptured upon it a richly floriated cross, at the foot of which is an Agnus Dei, while the figure of an abbot, mitred, and with his staff, rests upon the cross-head. In brasses, two of the earliest existing specimens are both military half-figures; both are in mail armour, the one at Croft and the other at Bushingthorpe in Lincolnshire.

There are but very few brasses, if indeed any, in which the countenance of the effigy can be considered to have been designed to convey a personal resemblance. In the general treatment of the figures, their canopies, and other accessories, there prevailed a remarkable uniformity at each period; at the same time, certain special peculiarities are observable in the brasses of particular districts, indicating different artists, or artists of different schools. The brasses in the northern counties are, in many particulars of treatment, distinguished from those more to the south; and this is specially the case in Yorkshire, and also it extends to Lincolnshire. Several brasses in this country were evidently produced from designs by foreign artists, and perhaps they are the work of foreign engravers. It is certain that in more than one fine brass, executed after the English method, the engraver was a Fleming. A fragment of a slab has lately been discovered, which was enriched with coloured mosaic: it bore a cross-brass with a border legend.

Brasses were frequently executed to commemorate personages of high rank and great wealth; and in these cases they were generally placed on raised tombs of the noblest character.

The brasses in Wales are few in number, and of a late date. A solitary example in Glasgow Cathedral is the only memorial of this elass known to exist in Seotland. At Dublin there are two; but traees of others have been diseovered elsewhere in Ireland, and in Seotland also. On the Continent, but a few brasses have escaped the wilful destroyer. Of these, the majority are in Belgium; and several fine examples have reeently been observed in various parts of Germany. At Constance there is an English brass, the memorial of an English prelate, Robert Hallum, Bishop of Salisbury, who died while attending the Counеil of Constanee, A.D. 1416. In England, the number of known brasses is very great, amounting to not less than about four thousand; and it is probable that a large addition would be made to this number, were the pews to diselose all the brasses whieh they eover. Still greater are the numbers of the brasses whieh, from whatsoever eause, have been lost in our own eountry. It is no uneommon thing, in a chureh where one brass is yet preserved, or in which not a single speeimen has been spared, to traee in the worn (or perhaps the well-preserved) stones of the pavement, the indents whieh once were filled by a complete series of brasses. In many

instances, these indents are worthy of careful attention, since, by means of their outlines, they often either give the leading features in designs of which no examples remain, or they corroborate usages which otherwise might admit of doubt. It is to be hoped that, where the brasses have been permitted to remain to our times, the original plates will be carefully preserved in their proper sites, and that records of them (with fac-simile rubbings) will be duly preserved.

One singular circumstance connected with monumental brasses remains to be noticed; and this is the fact that the same plates (when they have become loosened from their slabs) are often found to have been engraven *on both sides*. Sometimes two very different figures appear on the opposite sides of the metal, as at St. Albans; or one figure is cut out of a plate, which at an earlier period bore on its reverse a design of an altogether different character, as at St. Peter's Mancroft Church, Norwich; or the same figure, slightly modified, is seen on the two sides of the same plate, as at Rochester. And again, sometimes a figure has been altered in some of its minor details, at a period long subsequent to its first execution, and appropriated to another person, as at

Water Perry, Oxfordshire; or the second appropriation of the brass has been effected by simply reversing the inscription-plate and engraving it afresh, as at Laughton in Lincolnshire. Brasses which have been subjected to treatment of this kind have been denominated *palimpsests*. They may be attributed to various causes; but without doubt, in many instances, the second application of the plates has been effected by the most unbecoming means.

Much interesting information relative to these engraven memorials has been derived from the entries in early wills, by which provision has been made for the execution of commemorative works of this class. Thus, in his will dated 1397, Sir John de Saint Quintin bequeaths the sum of twenty marks for the purchase of a certain slab of marble, which, with brasses ("tribus *ymaginibus de laton*") of himself and his two wives, Lora and Agnes, he orders to be placed over his remains. Of the artists who produced these works but little is known; possibly more extended researches may elicit additional information. In one or two instances, these artists have attested their productions with their *marks:* it is much to be wished that it had been their habit to have signed them in full.

The process of brass-rubbing is too well known to need more than a passing remark, to the effect that it cannot by any possibility be injurious to the brasses, and that it may be effected with the greatest ease, and in the most satisfactory manner, with common heel-ball (to be obtained from every shoemaker), rubbed on any thin paper, spread carefully over the engraven plates. Of course the paper must not be permitted to move during the process; and it will be found desirable to rub lightly the entire face of the slab, while the brass itself is brought out in a darker tint. The lost portions of the brass are thus clearly indicated, and the slab has its own proper place in the composition, of which a complete and faithful representation is thus obtained. It is well not to rub with a view to rendering the rubbing too black, nor should the fidelity of the rubbing be impaired by subsequent improvements; and certainly in no case should rubbings be cut out and remounted, unless white lines be left to show with certainty the original outlines.

SECTION VIII.—SEMI-EFFIGIAL SLABS.

When monumental effigies were introduced, they necessarily superseded the use of the great Christian

symbol, the cross, where they were adopted. The desire to retain the cross, and to combine it with the effigy, would naturally arise, and hence were produced the open floriated crosses, enclosing figures, which form so beautiful a class of brasses. Designs of this kind were rarely employed in incised slabs—slabs upon which, and not upon inserted plates of metal, the designs were engraved. In monumental sculpture, also, but few instances have been observed of memorials in which, with a cross, a complete effigy has been associated. There was not room on the same stone for the two figures, unless some such combination were attempted as would place the effigy either actually upon the cross-figure, or within its open head. From this difficulty may apparently be traced the origin of a singular class of memorials, in which *parts* only of an effigy are apparent, such parts being more or less directly associated with the cruciform symbol. These semi-effigial monuments were considered to admit three varieties of treatment, each distinguished by its own peculiar mode of representing the partial effigies. In one of these varieties, those parts of the figures which were represented were sunk below the surface of the stone, and made to appear as if they were diselosed to

view through apertures formed for that purpose by the removal of portions of the coffin-lid, or slab. In the second variety the partial development of the effigy was produced by entirely cutting away the adjoining parts of the stone; and in the third case, the head, bust, or half-figure has the appearance of having been placed upon the surface of the stone. In the incised specimens these varieties of representation are necessarily for the most part indicated in outline. It was at first supposed that monuments of this class were of earlier date than complete effigies, and, indeed, that from them the complete effigies were derived. This is not the fact, however, since the earliest examples of this curious species of monument may be assigned to the thirteenth century. The greater number of the examples have been observed in the churches of Yorkshire, Lincolnshire, Derbyshire, Nottinghamshire, Rutland, in some parts of Wales, and occasionally in other localities.

Where the idea obtains of apparently disclosing parts of an effigy from within the mass of the stone, a quatrefoil, either plain or foliated, is generally cut at the head, and a trefoil opening at the base of the slab, from within which the upper parts of the figure and the feet

are severally shown. The openings are joined by a shaft, and thus the cruciform figure is produced. Other accessories, both heraldic and of various kinds, are sometimes added. The slab which commemorates the founder of Gilling Church, Yorkshire, figured in Plate VI., is a most characteristic example. The shield, sword, and crest are here introduced. The lower apparent aperture, in some examples, is not introduced: here accordingly the quatrefoil upper piercing furnishes the cross. Occasionally two of these quatrefoil openings appear, side by side, at the head of the same stone. Inscriptions also, in some instances, are introduced. In other examples the head, with or without the feet, is exhibited somewhat after the same manner, and a complete cross, variously enriched, is carved or incised on the face of the stone, below the upper opening. Fine examples occur at Utterby, Washingborough, and Kingerby in Lincolnshire, and at Kedleston in Derbyshire. When the figure is partially shown by the cutting away the stone, the lower portion of the stone bears the cross. And this arrangement is also prevalent where the whole of the composition is represented in real or apparent relief upon the surface of the slab. In a very few instances the half-figure appears

at the foot of the cross, as at Hendon, in Yorkshire. At Bredon, Worcestershire, in place of a cross there is a crucifix, below two busts, which are surmounted by canopies; and at Penshurst in Kent, a cross is carved *upon* a half-figure, of which the attitude and the general expression are equally singular. Many other modifications of this arrangement might be specified.

There is a second and a distinct class of semi-effigial monuments in which the cross symbol is altogether omitted, and yet the figure is shown in part only. These half-figures differ from those already described in Brasses, from their generally having the feet shown as well as the upper part of the person. Examples occur in which this idea of partial representation is curiously varied. At Staunton, Notts, the figure is that of a knight in mail, and the helm and shield are represented between the uplifted arms and the feet. At Norton Brize, Oxon, more than a century later (A.D. 1346), there is a similar arrangement; but here the figure is crossed-legged, and is, perhaps, the latest example in that attitude. The stone coffin-lid of Joanna, wife of Llewelyn, Prince of Wales, now at Margam, is covered with very rich interlacing

foliage of the first half of the thirteenth century, springing from a single stem, and disclosing the bust of the princess with uplifted hands. Other remarkable examples occur at St. John's Church, Chester, at Great Casterton, and Hambledon, Rutland, at Elford in Staffordshire, and at Howell in Lincolnshire. In the example last named, half-figures of a lady and a child appear in two separate trefoiled openings. Sometimes these stones are coped, as at Hambleton; and in other examples the costume of the partially shown figure is represented on the flat part of the stone, as at Corwen in Merionethshire. At Stoke in Lincolnshire, upon a remarkable slab of large dimensions the effigies of a mail-armed knight and his lady are represented as if partially covered with drapery, while in part they are sculptured in full relief. A very late example of semi-effigial representation, with both the upper and the lower parts of the figure shown, exists in Worcester Cathedral. In Lichfield Cathedral this same idea is exemplified in a manner apparently unique. Here are three monuments in a wall-arcade, and they are so arranged that the head and the feet of each figure are shown through openings cut in the wall under alternate arches of the series. Thus the figures appear to be

placed within the wall, along the face of which are arranged the arches of the arcade.

SECTION IX.—TOMBS, CANOPIES, AND CHANTRIES.

As early as the twelfth century the primitive stone coffin was amplified into the loftier rectangular monument, entitled the HIGH TOMB or ALTAR TOMB, the latter designation being derived from its resemblance in form to the stone altars then in use, as perhaps this form of tomb was itself adopted in consequence of the practice of burying the relics of the dead in altars. The utmost skill of the mediæval artists was lavished upon these tombs; they were adorned with rich mouldings, niches, and panel-work; statuettes, called *weepers*, encircled them in the niches which were set about their sides (these weepers represented the children, relatives, or near friends of the person commemorated); and heraldry contributed its fertile resources at once to enrich them and to enhance their historical value. Upon these tombs rested the sculptured or engraven effigies, and within them the actual interment took place. Besides the CANOPY which was so commonly set about the recumbent effigy, and was itself designed to be recumbent, a second

CANOPY often covered the tomb itself, either having a flat form and being attached to the two piers of the great arch beneath which the tomb was placed, or rising to a considerable height in a rich profusion of tabernacle-work and of elaborate and delicate architectural details. Very fine examples of such splendid monuments are preserved in the Cathedrals of York, Gloucester, Hereford, Canterbury, Ely, and Winchester; in the Abbey-churches of Westminster, Tewkesbury, and St. Albans; and in Beverley Minster and in Winchelsea Church. In many instances, the more dignified of these canopies were constructed on a scale of such importance as to form small chapels or mortuary CHANTRIES for special religious ceremonies. A very late, but yet a highly interesting example of such chantries, is that which contains the tomb of Arthur Prince of Wales, the eldest son of Henry VII., in Worcester Cathedral.

The example of an altar tomb, which is engraved in Plate VIII., is at Hull, and it is the memorial of Sir John de Sutton, who died A.D. 1339. The entire monument is eminently characteristic of that period; quatrefoil panels surround the body of the tomb, each of which encloses a shield of arms, and the effigy, which is well

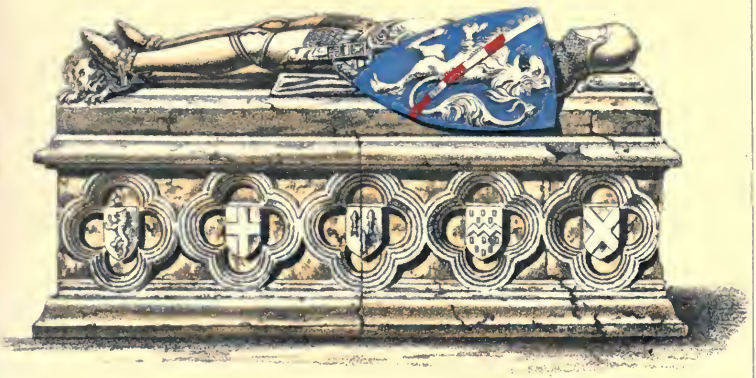


Fig 1. Tomb and Effigy of Sir John de Sutton, Hull, A.D. 1399.

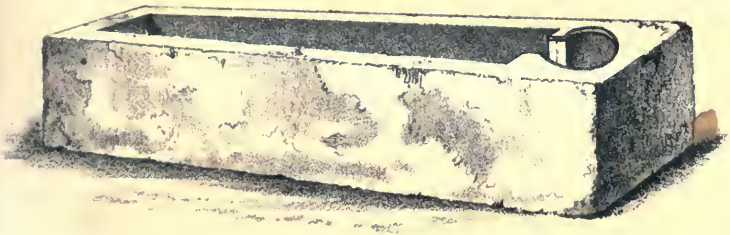


Fig 2 Stone Coffin, Lincoln Cathedral, (Anglo-Norman.)

O Jewitt del et lith Vincent Brooks Imp.

sculptured, is a valuable example of the very curious military equipment in use during the closing years of the reign of Edward II., and retained for a while after the accession of his renowned son. The armour and accoutrements represented in this effigy, together with the arms, armour, costume, &c., exhibited in other monumental works, are described in those chapters of this volume which are specially devoted to such matters.

Besides enamel and colour obtained by the use of pigments, mosaic was occasionally employed for the enrichment and decoration of early monuments. Westminster Abbey, that rich storehouse of treasures of monumental art, contains some fine examples.

SECTION X.—LATE MONUMENTS.

The monuments which the sixteenth and seventeenth centuries produced are in keeping with the prevailing sentiment for art in those periods. When the noble memorials of the middle ages gave way to the most incongruous piles of classic design, room for these wretched intruders was but too often provided by the wanton mutilation or the absolute destruction of earlier works. In many cases, even these later monuments may be

studied with advantage, so far as they convey historical information by their inscriptions and their heraldry, and also by means of the costume and armour of their effigies. But as works of art and as monuments they are equally unworthy of regard, except such regard, indeed, as may at once secure us from any repetition of similar productions in time to come, and lead to the general adoption of really admirable monumental memorials.

SECTION XI.—CHURCHYARD MONUMENTS.

In the middle ages churchyard monuments do not appear to have been in common use; but when used, they were always true to their own proper character, and, however simple, those of them that remain are worthy of our admiration. In more recent times this class of monuments has been universally prevalent; and yet amongst the crowd of stones which fill our churchyards and cemeteries it would have been difficult, until within the last few years, to have discovered a single satisfactory example. A better sentiment is beginning to prevail, and it is to be hoped that our own monumental memorials, as we erect them year by year, will deserve to rank with the commemorative works of ages that have long passed away.

CHAPTER IV.

HERALDRY.

SECTION I.—INTRODUCTORY.

Long before human events were regularly chronicled in history, it was an usage universally prevalent amongst mankind for both individuals and communities to be distinguished by some *sign, device,* or *cognizance.* The idea of symbolical expression, indeed, appears to form a component element of the human mind. Through the agency of such figurative imagery, the mind is able both to concentrate a wide range of thought within a very narrow compass, and to give to the whole a visible form under a single image. While a tendency to symbolism thus may be regarded as inherent in mankind in general, many of the most striking forms of both symbolical thought and expression were unquestionably derived by the nations of Europe from that wonderful people who, from so remote a period, were established in the valley of the Nile.

Greece was the channel by which Egypt transmitted her symbols and her arts, hand in hand, towards the West. The particular class of symbolical devices here to be considered, so far as relates to their use by ourselves in common with the other nations of Europe, certainly have their origin from the East. The description of the shields of the seven chiefs who were present at the ancient siege of Thebes, as given by the tragedian Æschylus, is in itself sufficient evidence to show that the Greeks knew and used a system of military heraldry. The same symbolical language was thoroughly understood by the Romans. And of the heraldry of the dark and turbulent ages which succeeded the overthrow of Rome, some interesting relics were displayed when the Norman William and Harold the Anglo-Saxon met at Hastings.

The Crusades brought the chivalry of the West into direct contact with a military system strangely different from their own; and hence, together with great changes in their weapons and armour, the knights of Europe brought home with them from the East fresh varieties of armorial devices. The prevalent use of defensive armour, indeed, rendered it necessary for each warrior to assume and wear some personal cognizance, without

which he could not have been distinguished: *crests*, for this purpose, were placed upon basinets and helmets; and both the *surcoats* which the knights wore over their armour and the *shields* which long formed most important components of their defensive equipment, were emblazoned with some device—whence the heraldic phrases, "*coats of arms*" and "*shields of arms.*" The devices which were thus used speedily became associated either with individuals, families, or the entire community of a particular nation; and, accordingly, they may be considered after a definite method, their varieties readily admit of classification, their characteristics may be clearly elucidated and fully set forth, and they may be subjected to certain general laws and treated as forming a system in themselves.

This classification and description, and these general laws, are united with the devices and insignia themselves under the common title of HERALDRY.

Heraldry appears to have rapidly attained to a complete organization amongst the nations of Western Europe, and to have been recognised by them as a distinct science. It was admirably suited to the peculiar requirements of the feudal system and to the prevailing

sentiments of the feudal ages. By it the distinctions of right, usage, and pretension were at once defined and maintained, at the very time in which these distinctions were held to be matters of primary importance, and when the observance of them was rigidly enforced. It was able, in chivalrous days, to impart to chivalrous deeds a fresh lustre of its own, by at once assigning to them a suitable recompense, and rendering the memorial of them imperishable. The power also, and consequently the value, of heraldry, *as a handmaid to history*, was recognised from the first. And it is because of this quality—because it conveys so much history in so concise a form—that mediæval heraldry possesses such strong claims upon us for attentive and sympathizing study.

The right and the power to bestow heraldic insignia speedily became vested in the sovereign; and special officers were appointed to administer this essentially royal prerogative.

At the first of an exclusively military character, heraldic insignia after a while extended their applicability over a wider range; and at length armorial devices became associated with the pageantries of peace and the usages of ordinary life.

In many general conditions the heraldry of all European countries participates; but there are also many particular points, connected as well with the use and application of heraldic devices as with the forms and treatment of the devices themselves, by which the heraldry of every country is distinguished. In our own country, besides the actual shields of the knights, we find representations of knightly shields charged with heraldic insignia, and used in rings, seals, monuments, and architecture with its accessories; the heraldic insignia themselves were also blazoned upon flags and the sails of ships, on various articles of costume, and on many other objects.

SECTION II.—THE SHIELD, AND ITS DIVISIONS.

The form of the shield varies considerably at different periods. The Norman shields were long and tapering. To these succeeded short, almost triangular, heater-shaped shields. With the close of the thirteenth century they acquired the elegant form exemplified in Plate III. They were shortened in the next century; and still later their form was altogether changed, and became somewhat square, the edges being formed by a

series of concave curves. In these last shields a curved notch is cut out, for the lance to pass through, in the dexter chief; when thus pierced a shield is said to be *à bouche*.

The upper part of the shield is the *chief*, and the lower part the *base*. That side of the shield which would cover the right side of the knight who holds it is the *dexter*, and the other is the *sinister* side. The centre of the shield is the *fess-point*, and above this is the *honour-point*. The surface or *field* of a shield may be divided by lines which are either straight, or curved, or indented, or which are otherwise varied in their contour.

SECTION III.—TINCTURES, FURS, AND DIAPERS.

The colours or *tinctures* in English heraldry are—*or*, gold or yellow; *argent*, silver or white (these two are distinguished as *metals*); *azure*, blue; *gules*, red; *sable*, black; *vert*, green; and *purpure*, purple (rarely used); which five are distinguished as *colours*. And it is a law of *blazon* (or heraldic display) that, in the arrangement of any devices upon a shield, *metal shall not be upon metal, nor colour upon colour;* but *colour shall be upon metal, and metal upon colour*. Thus, a silver star shall

not be upon a field or other object of gold, but upon blue or another colour; and so, in like manner, a cross or other device of any colour shall be upon either gold or silver. If a shield be so divided that one part of the field be gold and the other part blue, and upon the gold be a blue star and upon the blue a gold star, the gold and the blue are said to be *counter-changed;* and the same term applies to any similar arrangement of tinctures and heraldic devices or *charges.*

Besides the tinctures, there are the heraldic *furs*—*ermine,* with black spots on white, and *ermines,* with white spots on black; also *vair,* represented by little bell-like figures, alternately white and blue, with some others.

Diaper was a mode of ornamenting surfaces with delicate patterns in gold, silver, or colours, irrespective of the heraldic tinctures. The same term also denotes a pattern carved in low relief upon any flat surface in a shield of arms, for the purpose of ornamenting such flat surface, without any heraldic signification being associated with the ornamentation thus produced. The effect of this diaper is very rich. The fine shields of De Vere and De Valence, figured in Plate III., and of

Percy in Plate IX., are most beautiful examples of such diaper. It will be observed that the shields in Plate III., together with those of Edward the Confessor and of Raymond, Count of Provence, in Westminster Abbey, (Figs. 1 and 2, Plate IX.), are represented as being suspended by the *guige* or shield-belt, by which the actual shield was secured to the person of the wearer. In the Westminster examples the guige to each shield appears to be either double or very long.

SECTION IV.—HERALDIC DEVICES AND ACCESSORIES.

The simple figures first borne upon shields, and entitled *ordinaries*, are the *chief*, or upper third of the field; the *pale*, which passes perpendicularly over the centre; the *bend*, which crosses diagonally from the dexter chief to the sinister base; the *fess*, which crosses the shield horizontally, and occupies the central third of the field; the *chevron*, which has the form of a pair of the rafters of a roof joined together; the *cross*; and the *saltire*, a cross set diagonally. Modifications of these ordinaries are also in use, as the *bar*, the *barrulet*, and the *cotise*, diminutives of the fess; the *bendlet*, the *chevronel*, and a numerous variety of crosses. With these are associated

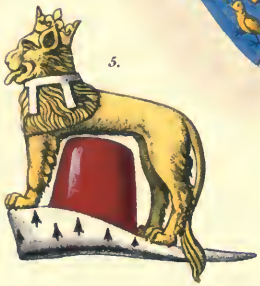


Fig 1. Shield of Raymond, Count of Provence, Westminster Abbey about 1250
. 2. Shield of Edward the Confessor, Westminster Abbey, about 1250
. 3. Shield of Percy, from the Percy Shrine, Beverley Minster, about 1350.
. 4. Shield of Prince John of Eltham, Westminster Abbey 1334
5. Crest & Cap of Maintenance of the Black Prince; Canterbury Cathedral, 1376

C Jewitt. del et lith. Vincent Brooks Imp

a second series of figures, not so simple as the ordinaries, and yet by no means complex, which are styled *sub-ordinaries*. And, in addition to devices which thus admit a simple classification, heralds have adopted for armorial charges an infinite variety of figures, animate and inanimate, natural, actually existing, and purely imaginary. These figures are used in various tinctures, combinations, groupings, and forms of arrangement; and appropriate terms, derived from some circumstance connected with the charges themselves, have been invented, for the purpose of describing these charges under their different conditions. Thus a lion is said to be either *couchant, passant,* or *rampant;* an eagle, *volant;* a stag, *tripping;* a fish, *naiant.*

In arranging the devices which form a "coat of arms," the law of blazon before mentioned is observed in every particular. Thus, in the arms of Graham, as borne by the Duke of Montrose, the field of the shield is *or* (metal), upon which rests a chief, *sable* (colour), and again upon the chief are arranged three escallop-shells, *or*.

The SHIELD always bears *a complete heraldic composition,* and this composition is entitled the "shield of arms," or "coat of arms."

Above the shield is placed the CREST. This is a distinct device, originally actually worn upon the knightly helmet. The helmet was encircled by a *wreath*, formed of two rolls, one of cloth of gold or silver, and the other of a rich material of some colour, entwined together, and upon this wreath the crest rested. Accordingly, upon a representation of this wreath, the heraldic crest is placed above a shield of arms.

The HELMET itself is sometimes introduced above a shield, bearing its own wreath and crest. The royal helmet, and that of a prince, a duke, and a marquis, is set *facing to the front;* it is open, but guarded by bars, the royal helmet having six, the others five bars. Noblemen below the rank of marquis have a similar helmet set *in profile*. Baronets and knights have open helmets without bars, set to the front, and the helmet of esquires and gentlemen is closed and in profile.

From the helmet, in a complete heraldic composition, which includes with the shield its accessories, and is entitled an *achievement of arms*, the MANTLING hangs down and forms a kind of background to the whole composition. It was originally a covering for the helmet, and it is now represented as being made of velvet or silk,

and lined with ermine, and it is generally much jagged, or cut into leaves, &c., at its edges.

In place of the wreath, the crest sometimes stands upon a CHAPEAU, or ancient cap of dignity, formed of crimson velvet, lined and turned up (or guarded) with ermine. The crest of the Black Prince, a lion of England with a label, stands upon a chapeau, as it is represented in Plate IX., Fig. 5, from the originals in Canterbury Cathedral. In some cases the crest is placed upon a CORONET.

The sovereign places the ROYAL CROWN upon the helmet, and above this stands the crest. The crests of the nobility, in like manner, are placed above their *coronets*. The usage of encircling the helmet with the crown or coronet would give rise to such an arrangement.

Below the shield appears the SCROLL, charged with the motto, or brief sentence, which has often some reference to the charges of the shield, or to the name, rank, or personal distinctions of the bearer. Thus, the motto of the sovereign is DIEU ET MON DROIT; that of the Duke of Wellington, VIRTUTIS FORTUNA COMES; the mottoes of Vernon, Nevill, and Fortescue, are severally

VER NON SEMPER VIRET, NE VILE VELIS, and FORTE SCUTUM SALUS DUCUM; and the motto of John Major, Baron Henniker (who bears *three columns* in his shield of arms), is DEUS MAJOR COLUMNA. Very many of the mottoes borne by persons of all ranks are remarkable for their point, suggestiveness, and felicity of expression.

Standing upon the scroll, or upon whatever resting-place the position of the shield may afford, in the achievements of princes and persons of distinction, are the SUPPORTERS, one on either side of the shield, which they appear to hold up and sustain, or over which they may be considered to be keeping guard. These accessories are not of very early date. The shield of Richard II., so beautifully sculptured over the entrance to Westminster Hall, is supported and guarded by a group of angels. Two *harts* also appear associated with a shield of the same prince as supporters.

SECTION V.—BLAZONRY.

The language of heraldry is peculiar; but, at the same time, it is in the highest degree appropriate and consistent with both the principles and the object of heraldry

itself. Thus heraldic language is as concise as possible, and yet it is minutely exact in its descriptions. It always avoids repetitions, but it never leaves the most trifling matter without careful notice. In *blazoning* (or describing heraldically) a shield of arms, the several charges are always specified in their order, as they may be supposed to be *nearest to the surface of the shield itself.* Thus the tincture of the field is first named, then the ordinary, and afterwards the other charges. For example :—the arms of Villiers, Earl of Jersey, are blazoned —*Argent, on a cross, gules, five escallops, or.* Here five escallop shells of gold are placed upon a red cross, which, in its turn, rests on the silver field of the shield. The shields in Plate IX. are blazoned as follows :—Fig. 2. *Azure, about a cross fleury, five martlets, or*—the arms assigned to EDWARD THE CONFESSOR; Fig. 1. *Or, four pallets, gules*—borne by RAYMOND, EARL OF PROVENCE; Fig. 4. *Gules, three lions passant guardant, in pale, or* (for England), *within a bordure, azure, semée de lys, of the second,* (that is, of gold, the second tincture already specified,) borne by Prince JOHN OF ELTHAM; Fig. 3. *Or, a lion rampant, azure,* for PERCY; and the blazon of the two shields in Plate III. is, *Quarterly, gules and or,*

in the first quarter a mullet, argent, for DE VERE; and *Barry of twelve, argent and azure, an orle of martlets, gules,* for DE VALENCE. These shields are all of them admirably executed, and the last, which is in enamel of great beauty, is attached to the remarkable effigy in Westminster Abbey of William de Valence, Earl of Pembroke, who was killed A.D. 1296.

SECTION VI.—MARSHALLING.

The association of certain "arms," or heraldic insignia, with the hereditary possessors of certain dignities, would require the same individual to bear more than one armorial ensign, whenever several dignities became concentrated in a single person. Hence arose the practice of *quartering* arms. By this process the field of a single shield was divided into four divisions, and one of the different coats of arms was placed in each division. The coat of the highest dignity would occupy the first quarter, and the others would follow in their order. If there were but two coats to be quartered, the same coat was repeated in the first and fourth quarters, and the second coat in the second and third quarters. (See Plate XI., Fig. 3.) If three coats were to be quartered, the

principal one would occupy the first and fourth quarters, and the other two coats would appear in the second and third quarters respectively. If more than four coats were to be quartered, the shield might be divided in the required number of *quarterings*. Shields appear divided into quarters at an early period, as in the De Vere shield at Hatfield Broadoak, Essex (Plate III., Fig. 1), which was certainly executed in the thirteenth century, though it cannot be assigned (according to the popular tradition) to that Robert de Vere who died A.D. 1221. It is more probably the shield of his grandson, another Robert, who died A.D. 1296. The arms of Castile and Leon are also quartered upon the tomb of Queen Eleanor, A.D. 1290. There does not, however, appear any conclusive authority for determining that *distinct coats* were quartered upon one shield before Edward III. placed upon his royal shield the arms of France and England after this fashion, A.D. 1341. Approaches towards quartering are shown in the seals of Humphrey and John de Bohun, fourth and fifth Earls of Hereford, and also Earls of Essex (A.D. 1321 and 1327), in which seals on either side of the shield of Hereford that of Essex is placed, the whole being enclosed within the

legend. The example of the king was speedily followed, and quartered shields became common as the fourteenth century advanced towards its close. The fine brass to Sir Hugh Hastings, A.D. 1347, at Elsyng, Norfolk, contains a quartered shield of Edward III., and also the shield of Lawrence Hastings, Earl of Pembroke, which quarters Hastings and De Valence. The shields in this brass are all richly diapered.

IMPALEMENT was another method for uniting two distinct coats of arms upon one shield. It was effected by dividing the shield, by a vertical line passing through its centre, into two equal parts, and then placing one coat of arms in each half of the shield. The arms of a *husband* and *wife* were thus *impaled;* the arms of the husband always occupying the *dexter,* and those of the wife the *sinister* half of the shield. Bishops also impale the arms of their sees with their own, the arms of the see being placed on the dexter side. When first introduced, impalement was effected by cutting the two coats of arms to be impaled into halves, and taking the dexter half of the husband's arms and the sinister half of the wife's, and thus placing these two halves side by side to form a single combined armorial ensign. This was

styled impaling by *dimidiation*, or *dimidiating*. Subsequently, the whole of each coat of arms was retained upon the impaled shield or banner, as in the banner of Richard II. (Plate XI., Fig. 3), which impales the quartered arms of France and England with those of Edward the Confessor. This very interesting banner is drawn from the noble brass to Sir Symon de Felbrigge, K.G., banner-bearer to the unfortunate Richard, which is preserved in the Church at Felbrigg in Norfolk. The arrangement of the quarterings and of the impalement in a shield of arms, together with the due adjustment of the heraldic accessories, is denominated MARSHALLING.

Upon the *jupons* worn by the knights of the fourteenth century over their armour, the coat of arms was commonly displayed. When the *tabard* was adopted, the heraldic blazon was repeated upon the back, and also on each of the short sleeves. Coats of arms were also commonly embroidered upon the dresses of ladies in the middle ages, or their dresses were ornamented with small shields of arms. In these cases, the paternal coat of arms of any lady was placed upon her tunic, and the arms of her husband upon her mantle or outer garment.

SECTION VII.—DIFFERENCING.

The hereditary character of heraldry would render it necessary to distinguish, by certain definite and recognised symbols, the arms of the different members of the same family. This was accomplished either by introducing some slight modification into the charges of the shield, or by adding to them a fresh symbol. The earliest symbol, the LABEL, was a narrow ribbon stretched across the chief of the shield, from which three or five short pieces of the same ribbon hung down. One of these labels encircles the throat of the lion, which is the crest of the Black Prince (see Plate IX. Fig. 5). Upon these *points* of the label different distinctive devices were often placed. It was also an early usage to surround the shield with a BORDER, or BORDURE, *for difference*. Upon this border various devices might be introduced. At later periods, shields were *differenced* for the first, second, third, fourth, fifth, and sixth sons, with a *label* (of three points only, and not extended across the shield), a *crescent*, a *mullet* (star of five points), *martlet* (bird), *annulet* (ring), and *fleur-de-lys*. These differences might be doubled: thus, the second son of a

second son might place a small crescent upon a larger. Royal shields are differenced with a label or bordure, the charges upon the points of the label indicating the different royal personages to whom the shields belong. The *marks of cadency* (as they are termed) in the shields of the sons of Edward III., and of the earlier Plantagenet princes, are curious in themselves, and highly interesting as showing from what sources such peculiar insignia were derived. Edward I., Edward II., and Edward III., before they came to the crown, differenced with a *label azure*. Edmund, Earl of Lancaster, second son of Henry III., charged his azure label with golden fleur-de-lys; and the differences borne by his sons and his grandson are very remarkable. Thomas, Earl of Norfolk, and Edmund, Earl of Kent, second and third surviving sons of Edward I., respectively differenced with a *label* and a *bordure, argent*. John of Eltham, second son of Edward II., bore the lions of England within a *bordure of France —azure, with fleurs-de-lys, or* (Plate IX., Fig. 4; drawn from his effigy in Westminster Abbey; a prototype of the quartered shield of Edward III.). The Black Prince differenced his father's quartered shield with a silver label; and his son Richard added, upon the middle

point of the label, a cross of St. George. Lionel, Duke of Clarence, charged each point of the label with a *canton, gules.* John of Gaunt bore a *label, ermine;* and his son Henry (afterwards Henry IV.), during his father's lifetime, placed a *label of France* upon the shield of England alone. Edmund, Duke of York (fifth son of Edward III.) charged each point of his silver label with *torteaux* (red roundles); and Thomas, Duke of Gloucester, youngest son of Edward III., bore the quartered shield of his father within a *bordure, argent.* Edward and Richard, the two sons of the Duke of York, in their father's lifetime severally bore France and England, quarterly, differenced with a label, gules, having each point charged with *castles, or;* and the Duke of York differenced his shield with a *bordure, argent,* charged with *lions, purpure.* It appears, also, from one of the Burghersh monuments in Lincoln Cathedral, that, before the year 1362, Lionel, Duke of Clarence, differenced with a *label, or,* having on each point a *cross, gules,* and Edmund, Duke of York, with a *label, chequy.*

SECTION VIII.—BADGES.

Badges were heraldic devices assumed in addition to

Fig 1 Badge of Spencer
" 2 " Barge
" 3 " De Bohun

those which formed the coat of arms, or they were taken from it in order to be borne separately. Thus, in Plate X. there are figures of the black swan, with its ducal coronet and chain, the badge of the DE BOHUNS; the silver escallop, attached by an intertwined cord to a ragged staff, the badge of the DACRES; and the SPENCER badge, a griffin erect, holding a banner of the Spencer arms. The three feathers, each with its label, were the well-known badge of the Black Prince. John of Gaunt assumed the portcullis, and with it the apposite motto, ALTERA SECURITAS. The white hart, *lodged*, and the sun shining from behind a cloud, were badges of Richard II. Henry V. bore the chained antelope and swan, and the fire-beacon; and the red and white roses, with the sun, were the famous badges of the rival houses of York and Lancaster.

SECTION IX.—FLAGS.

Heraldic devices were, from an early period, emblazoned upon FLAGS of various kinds. The lance of every knight was distinguished by some kind of *lance-flag*, of which a characteristic example is given in Plate XI., Fig. 6. As soon as heraldry had assumed a definite form, flags became subject to established rules. The

three varieties of flags in use in the middle ages were the *pennon*, the *banner*, and the *standard*. The PENNON was small in size, pointed or swallow-tailed at the extremity (or fly), and borne immediately below the lance-head: it was charged with a badge or other armorial device, and these devices appear to have been set upon the pennon in such a manner as to appear in their proper positions when the weapon was laid for the charge. The brass to Sir John D'Aubernoun affords a good specimen of the knightly pennon: it is represented in Fig. 1 of Plate XI.

The BANNER was square in form, or nearly so, and was charged with the *coat of arms* of the owner, and not with any other device. A pennon with its points torn off would make a banner; and thus banners were made on the field of battle when, in reward for his gallantry, a knight was advanced to the rank of a *banneret* by the sovereign himself, present in person, with his own royal banner displayed. In Plate IX., Figs. 3 and 4, are representations of the banners of Richard II. and of St. Edmund; the former from the brass to the king's banner-bearer, Sir Symon de Felbrigge, K.G., at Felbrigg, Norfolk, and the latter from an illumination. King Richard

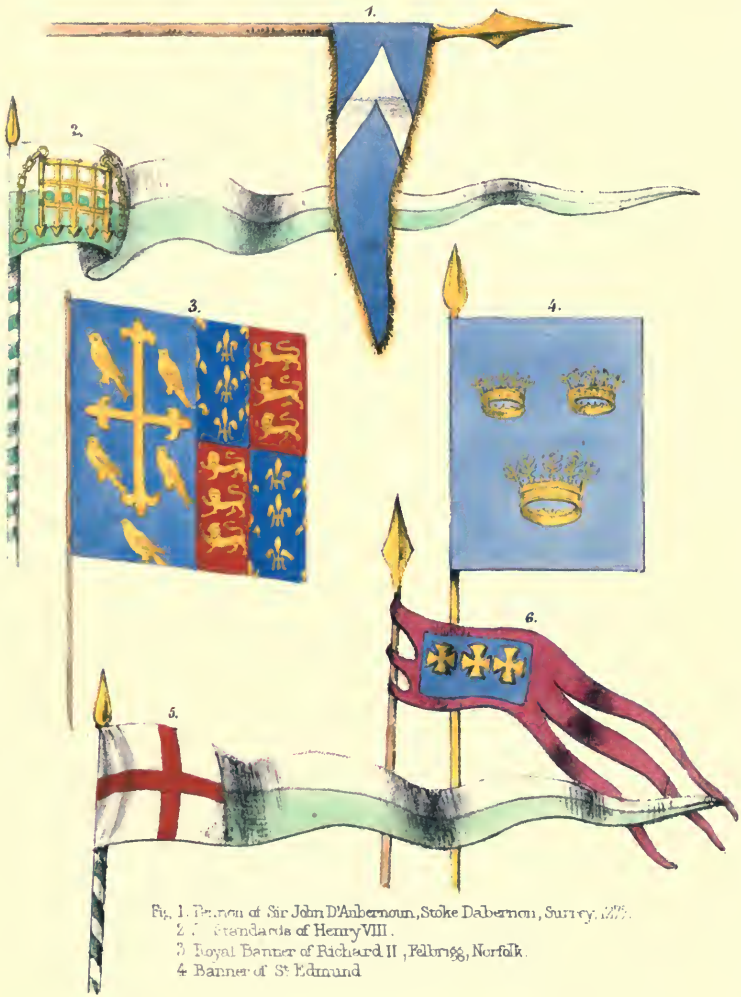


Fig. 1. Pennon of Sir John D'Aubernoun, Stoke Dabernon, Surrey, 1278.
2. Standards of Henry VIII.
3. Royal Banner of Richard II., Felbrigg, Norfolk.
4. Banner of St. Edmund

II. *impaled* his own quartered shield with the armorial insignia attributed to Edward the Confessor—*azure, about a cross fleury five martlets, or.* (Plate XI., Fig. 3.)

The STANDARD was always of considerable length in proportion to its depth, and tapering towards the extremity. With occasional exceptions, when they bore royal devices, English standards always had the cross of St. George at the head; then came the device, badge, or crest, to which succeeded the motto. But standards never bore the coat of arms; and thus they are specially distinguished from banners. They were distributed amongst the followers of any baron or knight; and they might be displayed amidst the followers of a knight who was not entitled to bear or use a banner. The examples in Plate IX., Figs. 2 and 5, are both standards of Henry VIII.; both show the *livery colours* of that prince, white and green, and one has his badge, a portcullis, and the other has a cross of St. George only.

Standards are evidently the prototypes of the ensigns of later times. But what we entitle "the royal standard" ought to be called "the royal banner;" and in like manner the flags of our cavalry *are knightly banners*, and banners they ought to be called, and not standards.

Amongst remarkable mediæval banners were those of the Crusader Kings of Jerusalem and of the Knights Templars. The former bore *five golden crosses upon a field of silver*—an intentional violation of heraldic law, for the purpose of distinguishing the ensign of the Christian King of the Holy City from the insignia of all other potentates. The Temple banner, called BEAUSEANT, was *argent and sable;* the black to typify terror to foes, and the white to declare amity to friends. The celebrated ORIFLAMME of France was a plain banner, composed of a very rich scarlet or flame-coloured silk.

Coats of arms were often emblazoned on the *sails* of early English shipping.

SECTION X.—KNIGHTLY INSIGNIA.

The insignia of knightly orders necessarily engaged the particular attention of the mediæval heralds. The insignia of the Garter may be seen displayed about shields of arms, as well as upon many sculptured effigies, and in four brasses. In two or three instances effigies of ladies, whose husbands were knights of the order, are invested with the insignia, worn either about the upper arm or as a bracelet. *Collars,* as badges of personal service to the

sovereign, or as emblems of party allianee, were also worn, and appear in early monuments. The Lancastrian *collar of SS,* said to have been introdueed as well as adopted by Henry IV., is common amongst the effigies of the adherents of the house of Lancaster: it was also worn by ladies; and it appears about the throat of Joanna of Navarre, queen of Henry IV., on her effigy at Canterbury. This collar was fastened by a pendant formed of three eonjoined rings. The effigies of Yorkists are distinguished by the *collar of suns and roses,* with the white lion of the house of Mareh as the pendant. Private collars, bearing personal or family badges, were also worn, as by Lord Berkeley in his brass at Wooton in Gloucestershire. This Berkeley eollar is eomposed of a series of *mermaids.*

The eelebrated knightly orders of the Temple and of St. John of Jerusalem were distinguished by the erosses whieh the knights wore upon their sureoats, tunies, and mantles. The knights of the most noble Order of the Garter wore the insignia of that order, in accordanee with the present system. Examples of effigies with the Garter insignia are often to be observed.

Canting heraldry is the term applied to the favourite

system of adopting devices which form a pun upon a name or title. Any such device is also called a *rebus*. In St. Alban's Abbey Church, the arms of Abbot John de Wheathamstede appear to have been—*gules, a chevron, between three ears of wheat, or;* and the opposite chantry, that of Abbot Ramryge, abounds in heraldic *rams*, each of which has about its neck a collar bearing the letters, RYGE. Names ending in TON were almost invariably rendered with a *tun* or cask, to denote the last syllable. Thus *Ashton* has for his rebus an ash tree growing out of a cask; *Stapleton* has a small cask within a staple, &c.

Many monuments exhibit the royal arms, to denote that the person commemorated either bore some office or held some lands under the crown. The arms of the *guilds of merchants* may also be often seen, and *merchants marks* upon shields: these last being quaint devices, usually accompanied with one or more initial letters, adopted by wealthy traders who were not permitted to assume regular arms.

In early monuments the heraldic charges were frequently carved with great spirit, in relief; the shields in the canopy of the Percy shrine in Beverley Minster, executed about 1360, are amongst the finest examples

in existence. The tinctures were commonly indicated by a species of enamel, or they were actually painted. The blue enamel of the shield of Sir John D'Aubernoun yet remains, and retains the freshness of its colour.

Fine examples of early shields may be studied, with equal delight and advantage, in the choir-aisles of Westminster Abbey. These admirable works (to two of which reference has already been made in Plate IX.), notwithstanding the sad injuries which they have experienced, show how true was the heraldic feeling as early as the time of Henry III.; they also participate with the other examples which the thirteenth and fourteenth centuries produced, in proving that HERALDRY is to be regarded no less as an *art* than as a *science*. The roll of the siege of Caerlaverock, by Edward I., A.D. 1300, contains a highly-interesting series of banners of arms; and various other MSS., with stained glass, monuments, and early edifices will supply the student with ample means for investigating the heraldry of the middle ages. He will do well carefully to observe the *treatment* of heraldic devices at different periods, as well as to familiarize himself with the distinctive insignia of persons and houses famous in history; for, while a general know-

ledge of heraldry may be acquired without this twofold study, by it alone will the student attain to the true feeling of a herald.

It appears desirable here to add a brief description of the more important changes which have taken place in the royal arms of England. They are as follows :—

1. *Two lions,* William I. till accession of Henry II., A.D. 1066-1154.

2. *Three lions,* Henry II. till 15th of Edward III., 1154-1342.

3. *France and England quarterly,* the field of *France* being *semée* of fleurs-de-lys, 15th Edward III. till Henry V., 1342-1413.

4. *As before,* but with *three* fleurs-de-lys, Henry V. till James I., 1413-1603.

5. James I. added the arms of *Scotland and Ireland.*

6. William III. (A.D. 1689) added the arms of *Nassau,* which were removed by Anne (A.D. 1702).

7. George I. (A.D. 1714) added the arms of *Hanover.*

8. The arms of *France* were removed, A.D. 1801.

9. The arms of *Hanover* were removed A.D. 1837.

CHAPTER V.

SEALS.

SECTION I.—INTRODUCTORY.

One of the first uses of any symbolical device would probably be to apply it for the purpose either of marking property, or of authenticating the record of important transactions. Accordingly, some kind of stamp would be formed, for the purpose of affixing the required symbol. Hence the origin of SEALS.

It is somewhat remarkable that seals should not have been introduced into our own country until so late a period as the time of Edward the Confessor. The earlier Saxon princes were content simply to prefix a figure of a cross to the writing of their names, even upon their most important documents. But from the time of the Confessor the royal seals of England form an uninterrupted series of the highest interest and value. It is sup-

posed that a few Saxon seals, besides the seal of the Confessor, are in existence. It was not, however, until a few years after the Norman conquest that seals came into general use in England. When once fairly established, for the space of about four centuries seals appear to have been in high favour with all classes of our ancestors. They were engraved in vast numbers; and they became, early in the twelfth century, the peculiar means in universal use for authenticating all written documents. To the archæologist, accordingly, they offer the most prolific stores of information, and he finds them to be at once the most varied and the most graphic illustrators of history.

The art of seal-engraving, in the first instance singularly rude, and yet giving promise of future excellence, attained to its highest perfection during the reign of Edward III., when it was very extensively practised. Figures of every kind, architecture, heraldic and other devices, with every variety both of accessory and of legend, were introduced into these early seals; and hence they afford such varied illustrations of the taste, feelings, fancy, humour, and also of the superstitions of their times; history, genealogy, and biography, at the same time derive

from them both evidence and facts of peculiar importance.

Antique engraved gems appear occasionally in use as seals throughout the middle ages. In cases of this kind it was the custom to place the gem in such a setting as would receive the legend which was destined to explain its new application. Gems were also engraved to form seals by the mediæval artists, and they were set as rings; signet-rings were also very frequently made, by simply cutting the devices and legends on the metal of which the rings themselves were formed. The larger seals (and many of the early seals are of considerable size) were engraved on suitable pieces of gold, silver, brass (latten), or steel; jet is found to have been sometimes employed, with some other materials. In form these seals are either circular or pointed ovals, the latter shape being that generally adopted by ecclesiastics, though not by any means restricted to them. The royal seals are circular. In rare instances seals are found which are lozenge-shaped, triangular, or cut to the form of an heraldic shield.

Impressions were taken in wax of various colours, as green, red, and various shades of brown, and a dull

yellow; white wax was also commonly used. Like coins, the more important seals are found to have been very commonly impressed on both sides. In taking these impressions, consequently, two dies or matrices, each having its own device and legend, were employed; these were severally called the *seal* and *counter-seal.*

The prevailing practice was to *append* the seal to the document, of which it became the attesting symbol. The early documents themselves were generally written on small pieces of parchment, many of them being scarcely larger than a modern bank-note. A double strip of parchment, or a cord generally of silk, was drawn through the lower part of the document to be sealed, and upon this parchment-strip, or upon the silken cord, the wax was melted and the impression taken; and thus the seal would hang down below the writing, to which it had been appended. Where many persons witnessed an important transaction, the seal of each of these witnesses would be appended to the written instrument. It appears to have been considered sufficient for the purpose of attestation, that *some* seal should be used; but it was not held to be necessary that the seal in use should be the seal of the person using it. Of

course, for identification, it would be preferable, and it was the general custom, for every person to seal with his own seal; but in many instances the grantor or attestor is found to have appended to a document the seal of some other person, making it his own seal for the time being by the act of his using it. Such an adoption of a seal for present use is rarely, if ever, to be observed without the signatures (and perhaps the seals also) of attesting witnesses.

In some cases seals, appended after the same manner, were struck upon lead: such seals are known as *bullæ*. The Papal instruments, of such importance in the middle ages, were thus sealed, and from these bullæ the documents themselves were entitled "Bulls."

Until the close of the fourteenth century the wax upon which the seal was impressed was left uncovered; but in the fifteenth century it became customary to cover the wax, for the sake of preserving it, with a wrapper of paper. The seal would thus be protected, but the sharpness of the impression would necessarily be much impaired. When the wax was not thus covered, several ingenious devices were employed for securing it from injury; thus, a rush or a band of plaited paper was

coiled round a seal and attached to it, or the leaves of trees were similarly used. The rush "fender" for seals appears to have been adopted as early as A.D. 1380, and it continued in use until the time of Henry VIII.

Another process, by which some of the earliest seals were impressed, is termed sealing *en placard*. This was effected by cutting a cross figure (+ or ×) through the parchment of a document, and lifting up the points of the incision so as to allow the wax to form a mass on both sides; the impression was then made, at first, only on the upper face of the wax, but afterwards the impression of the counter-seal was added. This process was retained in use by ecclesiastics after it had been abandoned in royal seals; but after the twelfth century it appears to have been no longer practised. All the early French kings, until the year 1110, sealed *en placard*. The confessor appended his seals. There are, however, three documents granted by Saxon princes to the Abbey of St. Denis which, in conformity with the French usage, are sealed *en placard*.

Sovereigns, and other persons of high rank, in addition to their official seal, had a personal or private seal,

designated a *secretum*. The same individual also occasionally possessed more than one secretum; and where several offices were held by one person, he would use a separate seal for each office.

SECTION II.—CLASSIFICATION OF SEALS.

In collecting or describing seals it will be desirable to adopt a threefold system of classification.

I. To divide all seals into (1.) *Ecclesiastical;* and (2.) *Lay* or *secular.*

II. To divide each of these primary divisions into (1.) *Official;* and (2.) *Personal* seals.

III. To subdivide *Ecclesiastical official* seals into (1.) Seals of *individuals,* which make a reference to their dignities, offices, or preferments; (2.) *Common* seals of bodies corporate, and the like; and (3.) *Official* seals, which are *not identified with any individual officer.*

Also, to subdivide *lay* and *secular official seals* into (1.) Those of *sovereigns* and *royal personages;* (2.) Seals of *other persons holding official appointments;* and (3.) *Common* seals of bodies corporate, and the like.

Each of these subdivisions will also admit of a subordinate classification, which may in like manner be

extended to all *personal seals,* as well lay and secular as ecclesiastical. The nature of the devices and legends, the class of the different offices, and the rank of different persons, with other distinctive circumstances, will determine the ultimate classification.

There will remain a separate group of *unascertained and miscellaneous* seals, which it will not be possible consistently to include in any definite classification.

SECTION III.—THE GREAT SEALS OF ENGLAND.

These shields have two distinct designs, which in fact form the *seal* and *counter-seal;* or the two designs may be considered to constitute a single seal, of which one design forms the *obverse,* and the other the *reverse.* Thus on every seal the sovereign is twice represented; in the one case armed and on horseback, and in the other in royal robes, seated upon a throne. It appears that the mounted figures were regarded as the obverse, or the seal, and those enthroned were the reverse, or counter-seal. Until the time of John, the throne in these seals is a mere stool, with certain ornamental accessories. In the second seal of Henry III. the royal seat assumes a more dignified character, and architectural pinnacles and

arcade-work are added to it. Edward I. copied the seal of his father, but his seal is better executed. The same seal was used by Edward II., with a figure of a castle added on each side of the throne. Great improvements in design, including elaborate architectural enrichments, with most interesting heraldry, were introduced in the different members of the series of Great Seals made by Edward III. The succeeding sovereigns also introduced various changes in the treatment of the design, and in the accessories with which it was accompanied. In the reign of Henry IV. two great seals are recorded to have been in use, one, as before, made of gold, and the other of silver. The equestrian figures of the obverse are all in energetic action; and from the second seal of Stephen, the prince, armed from head to foot, holds his drawn weapon uplifted, as in the act to strike. In the earlier seals a lance appears instead of the sword. Most valuable illustrations of arms and armour are to be found in these seals. The equipments of the horses are peculiarly characteristic and remarkable. In the second seal of Richard I. the three lions of England for the first time make their appearance on the royal shield. Fig. 1 of Plate XII. is a fac-simile of the obverse of the great seal

of the warlike Edward I. The armour is here well defined, and the lions appear on the *barding* of the charger as well as on the king's shield. The legend is + : EDWARDVS : DEI : GRACIA : REX : ANGLIE : DNS : (dominus) HYBERNIE : DVX : AQVITAINE.

The great seals of SCOTLAND bear a close general resemblance to those of the same periods in England. The seals of William the Lion, A.D. 1165, John Balliol, A.D. 1240, and Robert Bruce, 1300, are particularly fine, and the architectural canopy of the seal of Robert II. (Stuart), A.D. 1380, is worthy of special notice. The seal and counter-seal of Mary Queen of Scots are charged with the figure of the Queen enthroned, and with the royal arms of Scotland, accompanied with the crown and supporters.

In the great seals of FRANCE the sovereign sometimes appears, after the manner that prevailed in the seals of England and Scotland, both enthroned, and on horseback. The earlier seals (and they commence from a very early period) are antique gems. In the greater number of these seals the figure of the king is represented once only, the reverse of the seal bearing either a large fleur-de-lys, or a shield charged with fleurs-de-lys.

Fig1. Great Seal of Edward I
2. Personal Seal.
3. Device Seal

C. Jewitt del. et lith. Vincent Brooks Imp.

On the seal of Philip III. (A.D. 1270—1285) the shield appears, and it is *semée-de-lys*. A figure of an angel holds the shield on a seal of Charles VI. (A.D. 1380—1422), and here the lilies are *three only in number*.

The *secreta* of the different sovereigns are highly interesting, and they show how expressive a handmaid to history is Heraldry.

SECTION IV.—EXAMPLES OF VARIOUS SEALS.

As examples of the various seals which would be grouped in the classes that have been suggested to the archæological student, it will not be necessary to notice more than a very few characteristic specimens.

The ecclesiastical seals generally exhibit the ecclesiastics themselves, with certain architectural canopies and tabernacle-work of their period, and also with shields of arms. It is common in these seals for the patron saint of the establishment to which any seal may belong, to be represented, with a small figure of an ecclesiastical official kneeling at the base of the seal. The seal of Thomas Arundell, Archbishop of Canterbury, who crowned Henry IV., may serve to exemplify the class to which it belongs. It is large, and a pointed

oval in form; at the base, within an arched canopy, is the prelate in his full vestments; on either side of him are the royal arms and those of the see impaling his own; above, occupying the centre of the field, is represented the death of Becket; and in chief, with rich tabernacle-work, appears the emblem of the Holy Trinity. The legend is only seen at the sides of the composition. A fine impression is attached to a deed in the possession of the parish of Wymondham in Norfolk. The reverse of a seal of Binham Priory, Norfolk, in the possession of Caius College, Cambridge, is very curious; Binham was a cell of the great Abbey of St. Alban's, and accordingly upon this reverse the monkish legend of the death of the British protomartyr is exhibited; the Roman lictor, armed in mediæval fashion, has smitten off the head of the saint with a mighty sword; the head has fallen to the ground, but the headless body has scarcely commenced its fall; meanwhile, the unhappy executioner is endeavouring with one hand to catch his own eyes, which have dropped from their sockets because of the dreadful spectacle; the legend is MARTIR OBIT VICTOR PRIVATVR LVMINE LYCTOR.

The seal of Milo, Earl of Gloucester (about A.D. 1130)

is a good example of early military seals; it bears the mounted figure of the Earl, in a long hawberk, with a conical helm, a kite-shaped shield, a lance with a lance-flag, and a most formidable pryck-spur. The seal of his descendant, Humphrey de Bohun, fourth Earl of Hereford, and third Earl of Essex, is no less characteristic of the commencement of the fourteenth century; on the obverse is the Earl, fully armed, on his barded charger; and on the reverse is the shield of De Bohun, suspended by its guige from a swan, the De Bohun badge; and on either side of the central large shield is a much smaller shield, charged with the arms of the Earldom of Essex. The seals of Henry of Lancaster, afterwards Henry IV., of his uncle, the Black Prince, and his other unfortunate uncle and brother-in-law, Thomas, Duke of Gloucester, may be specified as affording examples of heraldic seals of the greatest excellence. The seal of Walter, Lord Hungerford (10th Henry VI.), is another striking specimen of a fine heraldic seal. A good small example of a personal seal of heraldic character is represented in Fig. 2 of Plate XII.; and in Fig. 3 of the same plate is shown a device-seal of a class which evidently enjoyed a widely-extended popularity; here a

hawk or falcon is seen preying upon a rabbit—an incident which the legend thus explains : + ALAS IE SUPRIS. Another seal of a similar character (of about A.D. 1320) bears as its device a hare mounted on a hound, and blowing a hunting-horn, with the legend + SOHOV ROBIN. Another device-seal is equally characteristic of mediæval feeling; it is the seal of Walter de Grendene, about 1340, and it bears the figures of the husbandman and his dog who were suddenly and unexpectedly, according to the ancient popular legend, carried up to the moon; the man had stolen a bundle of thorns from a hedge, and this was his punishment. In the seal the moon is a very slight crescent, and a couple of stars are close to the astonished rustic, who appears to express enigmatically the maxim that "Honesty is the best policy" in the legend TE WALTERE DOCEBO CVR SPINAS PHÆBO GERO—"I will teach you, Walter, why I carry thorns in the moon." Punning devices upon names, trades, &c., continually occur, with almost innumerable varieties of other figures.

The corporate seals form a particularly interesting series: many of those which belong to seaport towns are remarkable for the examples which they supply of

the quaint shipping and craft, and the no less un-ship-shape-looking sailors of the middle ages.

In forming collections of casts from early seals, gutta-percha will be found the material most easy to use, and at the same time the most enduring.

CHAPTER VI.

COINS.

SECTION I.—INTRODUCTORY.

Coins would, in the earliest ages of their adoption, be considered as pieces of *sealed metal;* that is, the lump or mass of metal would have a certain understood value, authenticated by the impress of the symbol of the city amongst whose citizens it circulated. In like manner, in transactions with other cities, or even with foreign countries, the symbol of the tutelar divinity of some particular state, or the image of some deity held in common and general reverence, would give authority and currency to the coin. The value of a regular coinage would naturally and necessarily soon become apparent; and whatever capacities in art a people might possess, or a potentate could command, would speedily be brought into requisition, and coins would take their places amongst the art-productions of successive ages.

The most ancient coins now known are those of

Greece, and of these, the earliest were struck in the island of Ægina, in the seventh century B.C. The coins of Lydia may claim the next place in the order of chronological succession; and to these succeed the gold and silver *Darics* of the Persians. The coins of the Greeks may be divided into two great classes, which severally comprise the coins of the Greek *cities or states*, and of sovereign *princes*. The coins of the princes commence with Alexander the Great. The Greeks did not possess a gold coinage at the commencement of the Peloponnesian war, B.C. 430.

The earliest coins are exceedingly rude in form and in both the character and execution of their types. The coins themselves are thick and globulous in shape, the type being commonly a tortoise or turtle, with an indented square on the reverse. Of these coins great numbers have come down to our times. About 500 years B.C., the Greek coins attained to some degree of excellence; and in the century preceding the birth of Alexander the Great (from about 450 to 350 B.C.), they gradually acquired the highest qualities of numismatic art. At this time the coins of Rome began to claim particular attention, and they vary in their character

and in their quality as works of art during the last years of the Republic and the first years of the Empire, until under Hadrian, A.D. 117—138, the Roman mintage reached its highest perfection. The Romans first coined copper or brass, and silver and gold coins were afterwards added to their currency. Their entire coinage may be generally divided into the *consular* and the *imperial* coins; and the imperial series will admit of a subdivision into the periods between Augustus and Hadrian, and Hadrian and Constantine, with a third class including the debased but still interesting varieties which were produced in such abundance after the imperial recognition of the Christian faith.

It will be observed that *all* the most ancient coins are impressed with representations of objects held in the highest reverence—with sacred symbols and figures, that is, and with the heads of personages who were regarded with special respect and admiration. Portraits, in the strict acceptation of that term, were not admitted upon any coinage until coins had been in use for several centuries: Julius Cæsar was the first amongst the Romans who obtained permission from the Senate to place a portrait-head of himself upon the coinage. In the

earliest legends which appear on coins, the letters are commonly retrograde; or, when in two lines, they are alternately retrograde and in direct order. The legends themselves are almost invariably written with the most concise abbreviations, except in the case of the principal words; and the forms of the letters will be found often curious and always characteristic. In connexion with the devices which they accompany and illustrate, many of these coin-legends possess the highest interest: thus, upon certain of his coins, both in gold and silver, the Emperor Claudius struck the words DE BRITANNIS, and Vespasian and Titus have commemorated upon their coins an event, unique in the history of the world, with the legends IVDAEA. CAPTA., and IVDAEA. DEVICTA.

The value of coins as illustrators of history it is impossible to estimate too highly: they are, indeed, the most graphic, the most certain, and the most imperishable of historical records.

SECTION II.—ANCIENT BRITISH COINS.

Barbarous indeed were the coins which the Celtic Britons used before the Roman invasion: still it is cer-

tain that, however rude, a native British coinage did exist which had no connexion whatever with Rome. A rude figure of a horse was a prevailing type upon these primitive coins, and where the metal was stamped on both sides the reverse devices are apparently devoid of any aim at a definite signification. The protòtype of these coins may have been derived through a trading intercourse with the Phœnicians: and when once anything resembling a system of coinage was established amongst the Britons, it is easy to imagine that they would adapt to their own sentiments and circumstances the prevailing types of such coins as they might obtain from more civilized regions. The coins of Cunobeline, who reigned over the districts to the east and the south of the Severn, and is said to have been specially favoured by Augustus Cæsar, are occasionally found: they bear his name, generally in an abbreviated form, and they exhibit his natural inclination to the types of the Roman moneyers. Amongst his favourite devices are the horse and the ear of corn, with some figures from classic mythology. It appears that the Britons coined in both the precious metals as well as in copper.

After the establishment of the Roman power in Bri-

tain, the Roman coinage superseded that of the native islanders. Of this Roman coinage a separate notice will be found at the end of the present chapter.

SECTION III.—ANGLO-SAXON COINS.

The coinage of the Anglo-Saxons was rather derived from that of Rome than a direct imitation of it. Some of these coins are evidently the results of attempts to reproduce Roman types, but they more generally exhibit little beyond faint traces of a Roman origin. Others of the Anglo-Saxon coins are evidently original, though far from being worthy of admiration. Upon these coins some form of the cross is generally stamped. It is probable that coins of gold were not in use amongst the Anglo-Saxons. When gold was used by them for purposes of payment, it appears to have been their custom to employ that metal in the form of torques, armillæ, and other personal ornaments.

The principal Anglo-Saxon coins are the *sceatta*, *penny* and *halfpenny* of silver, and the *styca* of copper. Their value is doubtful, but it is certain that at the close of the seventh century the *sceatta* was the coin of the lowest value known to the Anglo-Saxons. Amongst the finest

coins of this class are those of Offa, King of Mercia, a circumstance to be attributed to that prince having visited Rome. The Anglo-Saxon types exhibit great variety. Heads and crosses prevail, with various figures surrounded by small dots; and there also are brief legends. These coins were struck by all the princes of the Heptarchy, by the Saxon kings of all England, and by the archbishops of Canterbury and York. Some coins were also struck in the names of certain saints, as of St. Peter of York, and St. Edmund of Bury.

Coinage was apparently unknown before the era of the Norman Conquest in both Scotland and Ireland. A few ancient coins have been assigned to early periods in the history of the latter country, but their authenticity remains uncertain. No coins of the Welsh princes have been found.

SECTION IV.—ANGLO-NORMAN COINS.

It was a part of the policy of the Norman princes to impress their English subjects with the idea that they had succeeded by inheritance and lawful right to their crown; and in their administration they, accordingly, conformed themselves to many of the popular usages of

their Saxon predecessors. Upon this principle William I. and his immediate successors were content to continue the Saxon coinage without any material changes.

SECTION V.—ENGLISH COINS.

With Henry III. the English coinage may be said to have commenced. The prevailing practice of dividing coins into halves and quarters was prohibited, and no coins were authorized to pass current unless *round* in their form. In process of time, various new coins were added to the series already in use; new types were introduced, and the old ones were modified; and the art-character of the coinage assumed a more dignified position. Rigorous laws were also enacted to prevent forgery, clipping, and other frauds calculated to injure or debase the coinage.

It is remarkable that, with the sole exception of the *stycas* of the Anglo-Saxons, the English coinage continued to be restricted to the precious metals for nearly 1000 years. Unlike the Romans, whose copper or brass coinage preceded their coins in gold and silver, and who struck coins in copper or brass at all periods of their history, our own ancestors refused to admit a currency

in copper, notwithstanding its evident utility. The different coins which sueeeeding sovereigns introdueed appeared in the following order:—

HENRY III. Gold *penny; Groat,* in silver.

EDWARD I. *Half-groat.* In this reign there were mints in London, Canterbury, Bristol, Exeter, Newcastle, and Kingston-on-Hull.

EDWARD III. *Florin, Half and Quarter Florin,* and *Noble,* in gold. By this great monareh the words DEI GRATIA, long in use upon the Great Seals, were added to the royal legend of the eoinage.

HENRY VI. *Angel* and *Angelet,* in gold.

EDWARD IV. *Rose Noble* or *Rial,* with *Half* and *Quarter Rial,* in gold.

HENRY VII. *Sovereign* or *Double Rial,* in gold; *Shilling* (then first coined), in silver.

HENRY VIII. *Double Sovereign* and *Half Sovereign, George Noble* (type, St. George and the dragon), *Quarter Angel, Crown* and *Half-crown,* in gold; *Crown,* in silver. The silver *Shilling* now bore the seeond title of *Testoon.*

EDWARD VI. *Treble Sovereign,* and *Half-sovereign,* in gold.

Half-crown, Six-pence, Three-pence, and *Sovereign Penny,* in silver.

ELIZABETH. *Half* and *Quarter Shillings, Three-halfpence,* and *Three Farthings,* in silver. Milled coins were first produced in this reign.

JAMES I. *Rose Rial, Thirty Shilling Piece, Fifteen Shilling Piece, Spur Rial, Unit,* and *Double Crown,* in gold. *Two Pence,* in silver. *Farthing Token,* in copper.

CHARLES I. *Three Pound Piece, Twenty Shilling Piece,* and *Ten Shilling Piece,* in gold. *Twenty Shilling Piece, Ten Shilling Piece, Oxford Crown,* and *Groat,* in silver. Also *Siege coins,* in silver.

During the Commonwealth, the coinage consisted of *Twenty, Ten,* and *Five Shilling Pieces,* in gold. *Half Crowns, Shillings* and *Sixpences,* in silver: and *Farthings* in copper and pewter. Oliver Cromwell added a *Crown* in silver.

CHARLES II. *Five Pound Piece, Guinea* and *Half Guinea,* in gold.

The coins last named appeared A.D. 1663. In this reign there was struck in silver the celebrated and beau-

tiful "*Petition Crown*" of the eminent artist, Simon. *Halfpence* and *farthings* were also issued by Charles II.; and during his reign, various companies of merchants were authorized to strike money for their special uses in foreign commerce. *Halfpence* and *farthings* in tin were coined by JAMES II., and the same in copper by WILLIAM III. So early as the time of Henry VIII. also private *tokens* in lead had been circulated to supply the urgent want of small coin: and from a period much earlier still, as early, indeed, as Henry III., for the accommodation of monks and pilgrims, *Abbey Pieces* or *Rosaries* were struck in brass or latten, of the size of the groat of the period, their types being a globe and cross, a dolphin, a fleur-de-lys, &c., with the legend AVE MARIA, &c.

Amongst the more remarkable TYPES of the English coinage are certain modifications of the *Greek cross*, about which are grouped small circular bosses or *pellets*, derived possibly from the similar marks that set forth the values of the multiples and parts of the Roman AS, together with the *bust* or *head* of the reigning sovereign. Various other devices were also introduced. Thus, the NOBLE of Edward III. is charged with a figure of the King, crowned, in armour and with his sword, standing in a

ship which carries at its mast-head a pennon of St. George: the King's shield bears the arms of France and England quarterly. This type, which was slightly modified under the succeeding princes, gave rise to the following significant couplet:—

"Four things our noble showeth unto me,—
King, ship, and sword, and power of the sea."

The ROSE NOBLE is distinguished by the addition of one or more *Roses of England*. The ANGEL has on the obverse the Archangel St. Michael, trampling on the dragon and thrusting his spear into his mouth, and on the reverse is a ship with a cross for a mast, and the Royal Arms, with the legend PER. CRVCEM. TVAM. SALVA. NOS. CHRISTE. REDEMPTOR. The SOVEREIGNS have a figure of the reigning prince in royal robes, with various accessories. The *Royal Shield of Arms* appears upon Henry VII.'s SHILLING, and the cross is charged *upon* it. This position of the cross, in pretence upon the shield, was continued until the time of James I., when the cross was no longer used. Among the earlier accessory devices are the *Star and Crescent*, which, in an entry upon the Rolls of Parliament of the time of King John, are described as being the "King's livery."

The LEGENDS upon English coins are all in Latin,

and written with more or less of abbreviation, the sole exception being the coins of the Commonwealth, which are inscribed in the English language.

Many of the earlier English coins are fine examples of the art of the numismatist; and they might well serve to rescue the English coinage of the present day from the excessive degradation into which it has fallen. Not only are many of the coins of past centuries executed with a genuine feeling for art, and more particularly for that expression of art which is appropriate to the works of the numismatist, but in their types and legends they also exhibit truly felicitous conceptions, expressed after the most effective forms.

The standard value of the English coinage has been, at various times, subjected to many changes, which were productive of much and serious evil. The general character of our coinage, however, exhibits it in a very favourable aspect. It is worthy of remark that Charles I., notwithstanding his urgent troubles, never debased the currency; while under Henry VIII. the debasement was so great that old Stow says, in his "History of London," "I have seen 20*s.* given for *an old Angel*, to gild withal." The current value of the "old Angel"

was equal to 6*s.* 8*d.*, and it was celebrated for the purity of the metal. The *Noble* was also in value equal to 6*s.* 8*d.*, or *half a mark*. The MARK itself does not appear to have been an actual coin, but a *mode of computation* or measure of value, as the term "pound sterling" is employed to indicate a general ideal form of money by ourselves. The "Mark" is said to have been first used by Alfred: in the tenth century its value was 100 pennies, but in 1194 it was fixed to be equivalent to 160 pennies, or 13*s.* 4*d.*, the "pound" being always considered equal to 20*s.* The value of the gold *Florin* of Edward III. was 6*s.* It should be added, that Henry VI. raised the value of the *Noble* or *Rial* to 10*s.*; and that under Henry VIII. the *Angel* passed for 8*s.*, and under Mary for 10*s.*, which last sum continued to be its value until the time of Charles I., when the Angel ceased to be issued.

The *Tower Pound*, equal to 11 oz. 5 dwts. troy, was in use until Henry VIII. substituted for it the *Pound Troy*, with its divisions. The first English *Pennies* weighed 22½ grs. troy of silver: and the same coins weighed, under Edward III., 18 grs.; under Edward IV., 12 grs., and under Edward VI., 8 grs. From the year 1601, the

forty-third of Elizabeth, the standard of English silver has remained the same.

Before the year 1257, the forty-first of Henry III., whatever gold coins may have been current in England were of foreign mintage. At subsequent periods, also, certain foreign coins are commonly mentioned by early English writers: of these the *Ducat* of gold was in value equal to 9*s.*, and the same coin in silver to 3*s.*; and the *Sequin* and *Pistole*, both in gold, to 9*s.* and 18*s.* respectively. The French *Livre* was equal to a pound weight of pure silver from the age of Charlemagne to that of Philip I. (A.D. 800 to 1103), after which period it was subjected to continual and excessive debasement.

Besides their English coinage, the Sovereigns of England issued many coins as "Lords of Ireland;" and there was also a regular coinage for the English dominions in France, which may be distinguished as Anglo-Gallic.

SECTION VI.—ENGLISH MEDALS.

Henry VIII. commenced a series of English numismatic works, which are second only to the coins of the realm in interest and importance. These are *Medals*—a

species of coin of a strictly historical and commemorative character, struck in honour of distinguished persons or to preserve the remembrance of great events. Many of these medals also assumed a political and satirical character. Portraits are generally struck upon medals, with inscriptions; and the inconsistent and actually absurd practice has obtained of impressing upon English medals the allegories of ancient and pagan times, thus falsifying the vehicle for historical record. Amongst the more remarkable English medals is the series struck on the occasion of the Coronation of the Sovereign, which commences with Edward VI. The medals of the Commonwealth and of Charles II. were executed by Simon, and accordingly they are genuine works of art. Medals were struck in Scotland before they were introduced into England. On the continent of Europe they have always been produced in very great numbers.

SECTION VII.—ROMAN COINS.

Roman historians assign to a very early period in their annals the establishment of a regular coinage. The earliest coins were in copper or brass only, and they consist of the *As*, with its multiples and parts. The *As*, also

called *Libra, Libella,* and *Pondo,* was originally a *pound* of copper, and this pound was divided into twelve *unciæ.* But, as a coin, the *As,* in the year B.C. 175, was reduced to half an ounce of copper. The earliest types of the *As* (derived probably from the Etruscans) are the bull, ram, boar, and sow, with the head of Janus and the prow of a ship. The *Decussis* and *Quadrussis,* pieces of 10 and 4 ases, were stamped with figures of a biga or two-horse chariot, and a bull, and other less common types: and the *semis, triens* ($\frac{1}{2}$ as and $\frac{1}{3}$ as), and other parts of the as, had 2, 3, or more globes or pellets to indicate their value. The silver *Denarius* and *Quinarius* were severally equal in value to 10 and 5 ases; and these coins, at an early period, generally bore types of a biga and of a figure of victory, so that they were known as *Bigati* and *Victoriati.* Gold coins, denominated *Aurei* and *Semi-aurei,* were also current. The *Aureus* was equivalent to 30 silver denarii, but reduced by Claudius to 25. The value of the Roman currency varies through various changes in the standard; and consequently it is not possible to fix any scale of value of constant applicability: the average weight of the consular denarii, however, appears to have been 62 grs. troy of silver, and

their value accordingly would be 8½*d.* of our money. The *as* was always a tenth of the *denarius*, and the *sestertius* a quarter of it.

Besides the *biga* type, various *family* types occur in consular *denarii*, which commemorate some remarkable events connected with the consulships of certain individuals. As historical records, therefore, these coins are peculiarly interesting. The coins of the Æmilian family supply striking examples of types of this class: thus M. Lepidus has a denarius, upon which he appears placing a crown upon the head of the youthful king, Ptolemy Epiphanes, with the legend TVTOR. REGIS. Another denarius of the same family represents Aretas, King of Arabia, submitting himself to M. Scaurus, under the symbol of a figure kneeling by a camel and presenting an olive-branch, from which depends a diadem. And a third of these coins records the youthful exploit of M. Lepidus, who appears mounted and with a trophy; the accompanying legend being—M. LEPIDVS. AN. XV. PR. H. O. C. S. (*anno* XV. *prætextatus. hostem. occidit. civem. servavit.*) Similar types and legends were continued in the imperial series, to which *portraits* were added. The imperial types also exhibit triumphs and

consular processions, the Emperors continuing to retain the ancient consular rank and authority. Allusions to the consulships and consulships-elect of the emperors are frequent in the legends of the imperial coins: the compound titles which the emperors were pleased to assume, with their names, are also in this same manner recorded. It will be borne in remembrance that the title IMP (*erator*) was not *prefixed* to the imperial name, until in later times the Romans had become so familiarized with sovereignty that they no longer hesitated publicly to recognise and record the fact. At a late period of the empire, the place of mintage was generally denoted upon the Roman coins by letters struck upon the *exergue*, or space below the line upon which, in the reverse of any coin, figures are placed.

The copper or brass coins of the empire were struck in three distinct sizes, which are respectively distinguished and known as the *First*, *Second*, and *Third Brass*. The *First Brass*, the largest of the three, called by the Romans *Sestertius*, and from the Augustan age also designated *Æreus* or *Nummus*, was formed of yellow metal, and continued to bear the same general character until the era of the Antonines, when it decreased in size,

and degenerated in both the interest of the types and the quality of the execution; and under Gallienus (about A.D. 265) it finally disappeared. The *Second Brass* was formed sometimes of a yellow and sometimes of a red metal: the metal of the coins of the *Third* class (anciently called *Assaria*), was in colour generally red. Diocletian supplied the place of the *Sestertius* with the *Follis*, a coin of the same module as the *Second* or *Middle Brass* of the first emperors, but much thinner. Under Volusianus (killed A.D. 254), the Roman silver coins became exceedingly base; but the standard was restored by Diocletian (A.D. 284—305), and from this period the coins continued to be struck from a pure metal, but they gradually declined in weight. Under Constantine the Great (A.D. 306—337), a new silver coin, named *Milliariensis*, was issued; fourteen of these *Milliarienses* were equal in value to one *Aureus* of gold. This coinage continued in use until the end of the Byzantine Empire. Amongst the commonest of the Roman coins are the *Small Brass* of Probus (killed A.D. 282), of which no less than 2500 varieties have been distinguished, and the Brasses of Constantine and his sons.

SECTION VIII.—ROMAN MEDALLIONS.

Under this title are included all those productions of the Roman mint which exceed the current coin in size and weight. These medallions were struck, both at Rome and in the provinces of the empire, on various occasions, generally for the purpose of commemorating some event of historical interest, and occasionally for ordinary currency. Before Hadrian (A.D. 117), Roman medallions are very rare, but subsequently they are of more frequent occurrence. The medallions struck by the Senate bear the letters S. C. (Senatus Consulto).

Many varieties of Roman coins were used in this country, and they are found here in very considerable numbers. Some of the Emperors, also, together with the usurpers who assumed the imperial purple in Britain, struck coins which have a special reference to this country. The following Emperors commemorated their conquests in Britain on certain of their coins:—CLAUDIUS, HADRIAN, ANTONINUS PIUS, COMMODUS, SEVERUS, CARACALLA, and GETA.

CHAPTER VII.

PALÆOGRAPHY, ILLUMINATIONS, AND INSCRIPTIONS.

SECTION I.—INTRODUCTORY.

Before printing and engraving had been discovered and were in general use, *Writing* and the decorative process known as *Illumination* were regarded as arts of the highest value and importance; they were patronized by the wealthy and the noble, and the ablest artists were engaged in their production.

It was the custom, from a very early period of the Christian era, to bestow great care upon the writing of manuscripts; and with this careful formation of the written letters was associated the practice of enclosing the columns or pages of the MSS. within ornamental borders, and also of enriching the more important initial letters with gold, colour, and diversified ornamentation. Miniature-pictures were added, and thus the *Illuminated*

MSS. became illustrated works, produced absolutely and entirely by the hands of the illustrators. In this country the early writing, or *palæography*, with its accompanying illuminations, attained to the most distinguished reputation, so that the "*Opus Anglicum*" of the Anglo-Irish and Anglo-Saxon illuminators enjoyed a European celebrity, and the peculiarities of its style exereised a powerful influence upon the artists of the continent. Some of the finest illuminated MSS. in existence are now preserved in our own eountry, amongst which are the "Book of Kells," at Trinity College, Dublin; the "Durham Book," and some Bibles and Psalters in the British Museum, with the "Benedictional of St. Æthelwold" in the possession of the Duke of Devonshire.

Possibly known in Italy before the catastrophe of the Western Empire, it is from Byzantium that we must seek the origin of the art of illumination, as it has been transmitted to the various countries of Europe, and in them was practised during the middle ages. When onee they had formed their system, the Byzantine illuminators worked on, with but little change in purpose, and with equally little variation in artistic capacity and Art-feeling, for many centuries. Their *miniatures*, which

bear traces of an original affinity with the nobler paintings of the Grecks, conveyed valuable lessons to their disciples in the West; but the western artists devised their own *ornaments* for themselves, and here they exhibit all that vigour and versatility of resource which distinguish the rise of nations, not unmixed with the rude barbarisms of uncultivated ages.

SECTION II.—EARLY BYZANTINE AND ROMAN ILLUMINATIONS.

These works commence with the fourth century. Corpus Christi College, Cambridge, possesses a MS., in a debased form of Roman art, of the fifth or perhaps the sixth century. These illuminations are distinguished by the meagre patterns of their ornamentation and by their brilliant colouring; by their miniature pictures, in which the peculiar treatment of certain Christian subjects became types with the illuminators of the West; by their use of certain characteristic architectural forms for ornamental purposes; and by their occasionally being executed in gold or silver on vellum which had been stained purple. It may here be observed, that from the Byzantine illuminated MSS. are derived the abbreviated

forms which we still retain and use as monograms of the name of our Lord—the IH̄S (IH̄Σ) and the XP̄S or XP̄I being Latinized Greek abbreviations.

SECTION III.—EARLY IRISH ILLUMINATIONS.

In the sister island this art had both assumed a definite style and attained to a very high perfection before Anglo-Saxon MSS. became known. The illuminations in this style are produced from the most intricate and diversified interlacings of threads or narrow bands of various colours, with knot-work, all being arranged with singular skill and executed with surprising delicacy. Mr. Westwood counted one hundred and fifty-eight interlacings of a ribbon formed of white lines edged by black ones on a black ground, within the space of rather less than three-quarters by rather less than half an inch, in the "Book of Armagh." This interlacing work is accompanied with various wild grotesques and animal forms, attenuated to the utmost degree, and incorporated with the patterns. The initial letters are of gigantic size, and they exhibit a really wonderful combination of boldness of form with minuteness of detail. The writing

for several lines, and sometimes for whole pages, is also very large; and the letters, with the borderings, are commonly surrounded with one or more rows of minute red dots. There is no trace of Roman influence in the ornamentation or treatment of these illuminations; the forms of the letters alone indicating their Roman descent. This style was practised in Ireland and in Wales until the twelfth century; and in England it became associated with the

SECTION IV.—ANGLO-SAXON ILLUMINATIONS OF THE EIGHTH AND NINTH CENTURIES.

In these works the Roman acanthus and scroll patterns with spirals are combined with the interlacings of Ireland, and gold and silver begin to be freely introduced. On the Continent, the Roman type exercises a more decided influence than in our own country. The style thus formed has been distinguished by the name of the great prince in whose times it was fully developed, Charlemagne. About the same period, while our great Alfred flourished, the first Anglo-Saxon illuminations became celebrated. It is remarkable that, while in the majority of the Charlemagne MSS. the Irish system is

but rarely apparent, several of the finest French illuminations of the period conform in their style very closely to works of the Irish illuminators.

SECTION V.—ANGLO-SAXON ILLUMINATIONS OF THE TENTH AND ELEVENTH CENTURIES.

Miniature pictures and outlines begin now to be introduced into MSS. in considerable numbers, and they accordingly become very valuable illustrators of history. Winchester at this time became the great school for English illuminators, and here the much celebrated "Opus Anglicum" was executed. Gold is introduced in masses into these fine and peculiar compositions, with "divers beautiful colours" delicately applied. The borders of the text are formed from broad golden bars, with which various foliage is intertwined with striking effect. The composition and drawing of the various figures and of the architectural accessories are remarkable for artistic excellence; the colouring is effective and harmonious, and the enrichments are of the noblest character. The letters also are nobly formed after the Roman type. This style, essentially national, and the basis of the

equally national styles of the fourteenth and fifteenth centuries, was extensively practised for nearly two centuries.

SECTION VI.—ILLUMINATIONS OF THE TWELFTH CENTURY.

The art of illumination in this century was practised upon the same general principles throughout Western Europe, and it now may be considered to have attained to its highest perfection. The style is florid, rich, and varied: the initial letters are formed of elaborately interlacing branches, with animal forms interwoven amongst them: the Roman acanthus forms the basis of the treatment of the foliage, which shows the type of the characteristic architectural foliage of the first Gothic period. Figures and miniatures in the works of this century, are sometimes associated with the noble initial letters, but decorative borders are rarely to be found in the twelfth century MSS. The colouring exhibits the designs in white upon grounds variously tinctured, or the interweaving branches are richly coloured, and placed on grounds of gold or some dark hue.

SECTION VII.—ILLUMINATIONS OF THE THIRTEENTH CENTURY.

The style of the last century is now developed in works very highly wrought, the details having attained to the most elaborate finish. Figures are more frequent, and large square compartments with rich and delicate borders are devoted to groups of figures illustrative of the text. It is remarkable that figures are at this period occasionally introduced without any reference to the MS. itself, solely as ornaments. In the French illuminations of this century, which are very fine, and of which the finest examples were executed at Paris, the influence of Byzantine feeling is apparent.

Long-tailed initial letters, which form a border to the side of the page below the initials themselves and are returned along the base of the page, are now introduced: and numerous small miniatures are frequently arranged about the enriched compartments, within which the large initial letters are placed. Gothic or Lombardic capitals now appear with letters of Roman type.

SECTION VIII.—ILLUMINATIONS OF THE FOURTEENTH CENTURY.

Illuminations in this century assume several distinct systems of general treatment, and yet all conform with expressive consistency to the Gothic sentiment of the period. The foliage now in use is generally that of the ivy, and it is rendered by the illuminators with a special angularity both in the outline of the several leaves and in the aggroupment of the branches; the colouring also is arbitrary. Early in the century the long-tailed initials expand into a complete side-border to a page, with projecting branches above and below, and to this border the initial letter is appended. In some cases figures and scrolls are interwoven with the ivy foliage. As the century advances, the border-bar is much enriched and enlarged; birds and various figures are introduced amongst the foliage, and miniature pictures add variety to the design.

At this time the art of the illuminator begins to be in general requisition in various departments of literature, instead of his having his attention as heretofore exclusively devoted to the Holy Scriptures and devotional

writings. Hence arises a departure from the traditional methods of representation which the treatment of sacred subjects had established. More natural forms and scenes are made to take the place of long recognised conventionalisms, and the fancy and inventive powers of the artists learn to expatiate in wider fields. These progressive advances in art specially show themselves in the rendering of the *backgrounds* of the mediæval illuminations. Having given up the Byzantine golden backgrounds, the illuminators first substitute for them delicate and richly coloured diapers or mosaic patterns in small squares; then come backgrounds of scroll work, and various damasked devices in gold on coloured grounds, leading finally to backgrounds of natural scenery. But even after the confirmed adoption of natural scenery for backgrounds, the old feeling continually exhibits its lingering influences, in the habit of hanging some richly diapered drapery behind figures, which in other respects are represented in the open air.

In the fourteenth century various miniatures are intermixed with the text, and the colours used by illuminators, and particularly the scarlets and blues, are brilliant in the highest degree; and as the century advances towards

its close, the Gothic feeling of that era is seen to have exercised the strongest influence over the various compositions. In Italy, however, it may be observed that the northern angular ivy-leaf was never a favourite form of foliage, the Roman acanthus continuing there to exercise an influence, to be traced in the rounded outlines of the Italian illuminations.

SECTION IX.—ILLUMINATIONS OF THE FIFTEENTH CENTURY.

In this prolific and capricious century the illuminator's art yields to the pervading impulses of the age, and adopts several distinct forms and systems of expression, all of them equally distinguished by excessive enrichment and a gradual decline in art-feeling. At the first, the fifteenth century works exhibit a decided assimilation to the noble productions of the tenth, with much delicate ornamentation studied from the ivy-leafage of the fourteenth century. In another phase of the same works, the illumination forms a complete border to the page, this border being still based upon a framework of enriched bars, from which a profusion of scrolls, foliage, and animal and grotesque figures issue forth, various

miniatures being added, and the initial enclosing a miniature of special importance as in a frame. Several initials besides the first are also illuminated in each page, but in a manner altogether subordinate to the first; the letters are all Gothic. Ruled lines, also, now appear beneath the lines of writing, and in the borders. This style of illumination is the last in which English artists attained to any great excellence, or produced a great number of works. In the middle of this century the earlier illuminations degenerate into a diversified series of mere border patterns, of which a vast number were executed.

On the continent at this period the designs are very rich and effective, and they are remarkable for their subordinate use of the ivy-leaf ornamentation as an accessory to the more flowing and flamboyant devices; the ivy-leaves themselves are always executed in gold. The ivy-leaf and the scroll patterns become associated in the middle of the century in continental illuminations, the result being a style of great richness and of the most intense elaboration. Large pictures are now introduced into such works as would admit them, and miniatures of excessive minuteness of detail, with borders of corre-

sponding delicacy, distinguish the smaller productions. These were executed in vast numbers, and abound in all collections. In the illuminations of Italy the borders are bounded by lines, and a stiffness pervades the works, which are richly ornamented, and as richly coloured. The Roman letters are here apparent. At this period, in the Italian choral books, the initials are of gigantic size, some being above twelve inches in height; they are generally composed of acanthus leaves in blue and gold, with a scale-like pattern in carmine relieved with gold.

The characteristic of the illuminations of the close of the fifteenth century is their being executed upon solid *backgrounds* of gold or rich colouring, in place of being formed of open-work resting on the vellum. Natural forms now are painted with careful exactness; at the first, flowers and fruits predominate, then birds and animals are added, nor are miniatures of various kinds omitted.

SECTION X.—ILLUMINATIONS OF THE SIXTEENTH CENTURY.

The taste and feeling of the age are evident in their influence upon the illuminator's productions. At the

first, more genuine arabesques prevail, and then they are superseded by groups of armour, imitations of cameos and gems, jewellery, heraldic bearings, with medallions and other objects of the same class, wrought upon solid backgrounds. The colouring is gorgeous in the extreme. With the middle of the century the art fell into disuse, having been retained in constant practice until that period for the illustration and adornment of the earlier printed books. The last important and distinct class of illuminations are more subdued in tone, and in better feeling than their immediate predecessors. Whatever illuminations were subsequently produced, are found to be altogether debased as works of art.

One class of illumination remains to be noticed, which was introduced late in the fifteenth century. This style, termed *Camée-gris* or *Grisaille*, consists either in adopting the prevailing designs of the period and rendering them in two or three tints of a bluish grey, or in altogether omitting all decorative borders, and introducing numerous small pictures and medallions executed in the same tints, heightened with occasional colour or on coloured backgrounds.

SECTION XI.—GENERAL REMARKS.

Until the thirteenth century, it is probable that the MSS. were written and illuminated by the same persons. After this period, the greatly increased demand for works of this class led to their being produced after a more systematic method; the illuminator and caligrapher became persons who practised distinct branches of art, and it was by no means an uncommon circumstance for artists to execute only some particular parts of the illuminations in use at certain periods, so that several illuminators may have been employed upon the production of a single MS.

The beauty, precision, and uniformity of character which distinguish the *writing* in MSS., cannot fail to attract attention and to excite admiration. The plain and yet nobly simple forms of the Roman letters, and the rich dignity of the Lombardic, were thoroughly appreciated by the mediæval caligraphers. They appear to have delighted in modifying the contour of the letters, and by varying both their size and their enrichments they evidently felt that they had at their command inexhaustible materials for the successful practice of their art.

SECTION XII.—INSCRIPTIONS.

Inscriptions were written in the *Roman* character, somewhat modified in certain respects, until the thirteenth century, when the *Lombardic* character was adopted. Towards the close of the fourteenth century, the *Black-letter* character succeeds the Lombardic. There is a rather close general resemblance between the small letters of the Lombardic and the Black-letter, but the former is by far the more dignified character, the latter having less simplicity in its treatment, and its capitals being altogether devoid either of dignity or elegance of form. It is by no means rare to find Lombardic capitals in use long after the fourteenth century had passed away. The later Black-letter became very degenerate, and its cramped and ill-formed letters, with their strange contractions and abbreviations, are obscure and difficult to read.

In the earliest inscriptions the Latin language is employed. In the thirteenth century they appear in Norman-French, written in Lombardic capitals. The Latin reappears in the fourteenth century, though the Norman-French still is retained. In some instances the

two languages appear in the same inscription: and, in this century, the exclusive use of capital letters ceases. In the fifteenth century the Latin language is almost universal. In the sixteenth century the English tongue prevails, the Latin being retained in inscriptions commemorative of ecclesiastics, upon coins also and seals. The Black-letter is now found to assume very fantastic forms, and the Roman character is sometimes to be seen. In the following century the Roman character becomes general, and inscriptions are still written in either the Latin or the English languages.

The Roman letters in the earliest inscriptions are commonly placed without any dividing spaces between different words. Abbreviations also are effected after various methods: as, by omitting letters or syllables; by attaching one letter to another—as in the letters N.R., writing the two as one compound letter by omitting the straight stroke of the R. and joining the other parts of the letter to the N.; or by writing one letter within another. The earliest Lombardic inscriptions have one or more dots between each word, and a cross is prefixed to the legend. After a while the dividing dots are suppressed, and a space is left between the succeeding

words; occasionally also a hand is found to have been substituted for the initial cross. It is to be observed that the initial symbol is almost exclusively restricted to those inscriptions which are so arranged as to form a border to a monument or other object. In monuments, inscriptions generally either form a border to the entire composition, or they are set at the feet of effigies: additional legends are also often introduced upon scrolls, and sometimes they appear so arranged as to form decorative accessories of costume. It was the custom to place at the angles of a border-inscription the emblems of the four Evangelists—the angel, the emblem of St. Matthew, the winged lion of St. Mark, the ox of St. Luke, and the eagle of St. John. In these inscriptions, about the year 1400, various devices are placed between the several words of which they are composed. Heraldic devices are also introduced into inscriptions as accessories; and shields of arms within four-foils are frequently associated with the Evangelistic emblems in border-inscriptions or are substituted for them. The practice of dividing words by some device is occasionally continued till a late period. Abbreviations are continually resorted to in framing inscriptions, and some-

times are altogether arbitrary and capricious. Dates are not introduced before the fourteenth century, when they are sometimes written partly in capital letters and partly in full in words, the prevailing habit being to express them in capital letters only. In the next century the date is sometimes written in small letters in place of capitals. With the dates, the Dominical letter of a year and the regnal year of a sovereign are sometimes given. The computation by calends, &c., is also found; saints' days, with their eves, &c., are specified, and various precatory and intercessory ejaculations may be observed. These last are often found to have been erased. The Arabic numeral figures are rarely seen until late in the sixteenth century: examples, however, have been observed as early as the middle of the fifteenth century. The figures and numeral letters sometimes occur in the same date. The forms of some of the figures, the 4, 5, and 9 in particular, are very singular, and by no means easy to determine.

The composition of the early inscriptions is generally very simple, and the legends are concise and brief. In the fifteenth century they begin to be more diffuse, and in the century following they are extended to admit

minute and often irrelevant and inconsistent details. Metrical inscriptions were always in favour, particularly when the structure of the verses would admit of repeated rhymes. Dates were forced into these verses after a very singular fashion; and the most was made of every opportunity for alliteration, punning, and playing upon the sound of words, and more especially of names.

The brass to Sir John D'Aubernoun, at Stoke Daubernon, A.D. 1277, supplies a good example of the early Norman-French monumental inscription written in Lombardic capitals:—

+SIRE: IOHAN: DAVBERNOVN: CHEVALER: GIST: ICY: DEV: DE: SA: ALME: EYT: MERCY.

(Sir John Daubernoun, Knight, lies here: God on his soul have mercy.)

Where a rhyme is not desired, inscriptions in this form commence with ICI. GIST, or ICY. GIST, or CY. GIST.

In these inscriptions intercessory prayers are sometimes sought by the promise of "indulgences," &c.

Rhymes abound in Latin as well as in the Norman-French. In Latin the ICY. GIST. is rendered by

the well-known HIC. IACET. ORATE. PRO. ANIMA. is a common commencement of a Latin prose inscription.

The rhyming inscription in Latin, which forms a part of the brass to Sir Morys Russel and Isabel his wife, at Dyrham, in Gloucestershire, A.D. 1401, will illustrate this species of composition in a characteristic manner:—

+MILES PU'ATUS, VITA IACET HIC TUMULATUS:
SUB PETRA STRATUS, MORYS RUSSEL VOCITATUS:
ISABEL SPONSA, FUIT HUIUS MILITIS ISTA:
QUE IACET ABSCONSA, SUB MARMOREA MODO CISTA:
CELI SOLAMEN, TRINITAS HIS CONFERAT AMEN:
QUI FUIT EST ET ERIT, CONCITO MORTE PERIT:

The translation of this legend may be left to be rendered by the reader.

Other inscriptions commence in the manner following: + IN GRACIA ET MISERICORDIA DEI HIC IACET, &c., + OF YOURE CHARITE PRAY FOR THE SOVLE OF, &c.

Monumental inscriptions are constantly found to be incomplete. In some cases the memorial may have been prepared by the person to be commemorated, and at his

decease the date, &c., may not have been added. In other instances, when two persons are mentioned in one legend, blank spaces were left to be filled up after the death of the survivor, and some unexpected circumstances may have prevented the fulfilment of this intention. In inscriptions formed of letters cut out from pieces of metal, the several letters are inserted in hollows sunk in the face of the stone for their reception. They afterwards are engraven on plates, or either cut or cast upon them in relief. The letters are also engraved or worked in relief upon the stone or marble, but the metal plates appear to have been preferred. Incised letters are filled in with some tenacious substance.

The accompanying engraving (Plate 13) exhibits facsimile representations of parts of five inscriptions in Westminster Abbey. Figures 1 and 2 are in Lombardic capitals, and they severally form the commencement of the legends which are placed about the fine monumental effigies of Henry III. (A.D. 1272), and Eleanor (Alianor) Queen of Edward I. (A.D. 1290). Figure 3 is the commencement of the inscription on the monument of Edward III. (A.D. 1377). Figure 4 is the

1. ✠IACIT:GIST:HENRI:

2. ✠IACIT:GIST:ALIANOR:

3. ✠HIC TERTIUS EDWARDUS

4. ✠ THOMAS DE WODESTOKE

5. DNUS:RICARDUS SECUNDUS

6. REX VIGILATE SAPIENS

Fig1 From Tomb of of King Henry III, 1273.
2. ——— Queen Eleanor 1291.
3. ——— King Edward III 1377.
4. ——— Alianore, widow of Thomas of Woodstock 1399
5.6 ——— King Richard II, 1399.
All in Westminster Abbey.

C. Jewitt del. et lith. Vincent Brooks Imp

initial cross with a part of the inscription, in the brass to Alianore de Bohun, widow of Thomas of Wodestoke (A.D. 1399). And in figures 5 and 6 are shown parts of the inscription which surrounds the tomb of Richard II. (A.D. 1397). The letters are all Lombardic, except the capitals in the words THOMAS PRUDENS and RICARDUS, which approach to the Black-letter type.

Besides the abbreviations so common in inscriptions, the most arbitrary spelling is employed, the same word being frequently spelt in the same inscription in a different manner each time that it is repeated. An abbreviation constantly in use is that effected by the omission of the letters *m*, *n*, and *r*, usually indicated by a mark, or apostrophe, above the contiguous vowel: as *aĩa*, *fẽme*, *gc̃e*, *lo'*, *p'*, *glĩa*, for *anima*, *femme*, *grace*, *lour* or *leur*, *pour*, *gloria*. With *r* a vowel is often omitted in words of which the first syllable, or the first two syllables, begin with *p*; as *p̄pciet*, *p̄don*, for *propicietur*, *pardon*. The article and substantive are united; as *l̄alme*, *l̄amur*, *s̄alme*, for *l'áme*, *t'amour*, *son áme*. Sometimes a vowel is written over an adjoining consonant. Entire

syllables are often elided. Certain systems, indeed, are prevalent; but no general rule can be laid down for determining the abbreviations in use in the middle ages: they will, however, be readily understood by the observing inquirer.

CHAPTER VIII.

ARMS AND ARMOUR.

SECTION I.—INTRODUCTORY.

THERE are no relics of the early races and different generations of men that are either more interesting in themselves or better calculated to convey to the archæologist truthful illustrations of the past, than the weapons which were used in warfare, and the armour which was adopted for the purpose of defence. Our own country furnishes a most complete series of these relics, commencing, in the case of the arms, from the times of the primitive and most uncivilized inhabitants of these islands, and continued through each succeeding age. The remains of armour are less numerous, in consequence of the generally less enduring nature of the earlier varieties of such defences. In addition to the actual relics, the archæological student will derive most valuable information from the manuscripts, and illuminations,

and seals of the middle ages, and more particularly from the monumental memorials.

The earlier weapons which have been discovered either through the agency of the plough or by other casual means, or as the result of deliberate investigations in ancient places of sepulture and memorial, have been generally classified under three periods: 1st, THE STONE PERIOD; 2nd, THE BRONZE PERIOD; 3rd, THE IRON PERIOD.

SECTION II.—THE STONE, OR PRIMÆVAL PERIOD.

This period must be considered to have closed considerably before the first appearance of the Romans in Britain, since it is certain that the Celtic Britons were acquainted with the manufacture and accustomed to the use of bronze. The weapons of this remote era consist of the heads of *hatchets* or *axes*, and of *hammers*, with *spears* and *arrows*, and they have been found in considerable numbers. However rude their general character, these primitive weapons exhibit traces of much skill in their production. The hatchets, or axe-heads, are known as *Celts*, and of these an example, found at Stanton Fitz-Warren, in Wiltshire, is represented in Figure 4

Figs. 1. 2 3. Bronze Celts from Buxton, Alderney and Banbury
4. Stone Celt, from Stanton Fitz-Warren.

Vincent Brooks Imp

of Plate XIV. The hammer-heads are formed to strike both ways: they are also perforated, for the purpose of being fixed upon their handles.

SECTION III.—THE BRONZE, OR ROMAN PERIOD,*

Which extends to the retirement of the Romans to the south and east of the Alps, includes the period of the Roman occupancy of Britain, and it is rich in military remains of the highest interest. The Britons themselves retained the *Celt;* but that weapon is now found cast in bronze, and exhibiting many varieties of form and ornamentation, and also with several arrangements for fixing and firmly attaching it to its shaft. The earlier Celts approach very nearly, in their wedge shape, to their prototypes in stone; but they subsequently appear finely proportioned, socketed, and with a loop or ear, and sometimes a ring, for securing them to their handles; they are also often embossed with ornamental devices. *Moulds,* made either of stone or bronze, in which Celts were cast, have repeatedly been found with the Celts themselves. Figs. 1, 2, and 3 of Plate XIV., exhibit three varieties of bronze Celts of the most prevalent types.

* See note at page 269.

Swords, spear and *arrow-heads, axes, daggers* and *knives,* are the other weapons which were in use in this period. They all indicate both the taste and the skill of the early armourers. The sword-blades are remarkable for the beauty of their form: the hilts were made of horn or wood, and consequently the blades only remain. Fig. 2 of Plate XV., is a characteristic example of these weapons. Figs. 4 and 8 of the same Plate are specimens of the spear-heads and daggers, which were made in bronze; the hilt of this dagger is of polished ivory; and Fig. 3 of the same Plate represents a sword of a mixed character, the blade being of bronze, as also is the metallic part of the hilt, but the cross-piece and pommel are of iron; this weapon has also the form of the iron swords of the succeeding period, when probably it was made. Fig. 6 is an example of an axe, such as might probably be used for various purposes as well as in war.

It is remarkable that but very few examples of armour or of shields of these early periods have been discovered. Fig. 1 of Plate XIV. illustrates the circular *shield* of bronze used by the Celtic Britons, and it is an admirable specimen of their treatment of this metal.

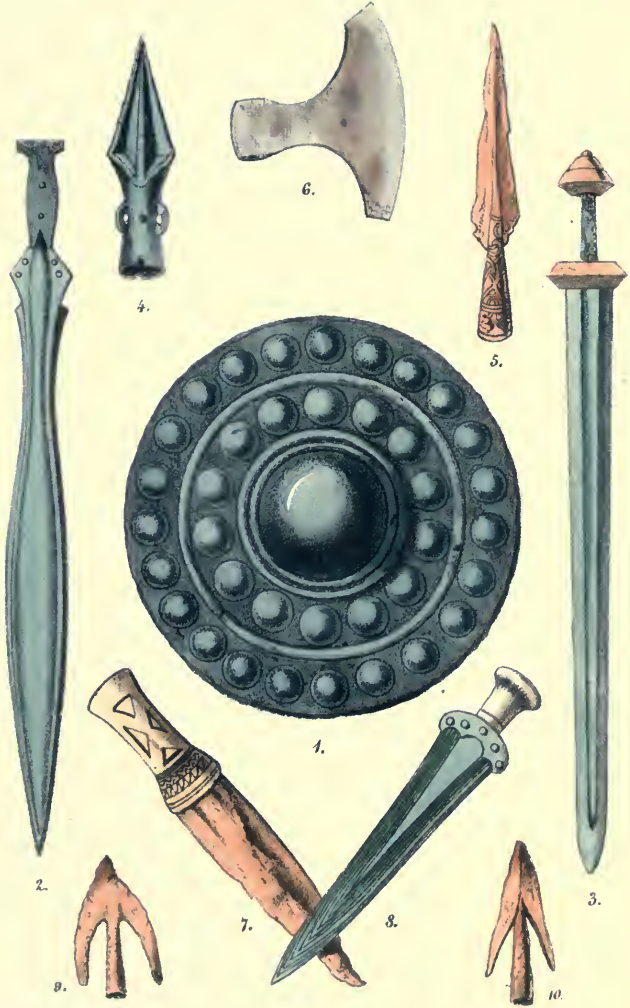


Fig.1 Bronze British Shield. 2.3. Bronze Swords. 4 Bronze Spear-Head
5 Iron Spear-Head 6 Iron Battle-Axe. 7 Iron Dagger 8 Bronze Dagger.
9.10 Iron Arrow-Heads.

SECTION IV.—THE IRON, OR ANGLO-SAXON PERIOD.

Iron is the metal which is associated with the warfare of the Teutonic race. The weapon most commonly found is the *spear*, which varies very considerably in length and size, as also in form. Some of these spear-heads taper throughout their length, others are straight, and pointed at the end, and others are leaf-shaped. They may be divided into two classes, of which the one would comprise the larger examples, and which were intended to be used in the charge, the latter being javelins, or missile weapons. Fig. 5, Plate XV., is a good specimen of a tapering spear-head of iron, of which the socket is ornamented. A third class of Anglo-Saxon spears has the iron heads barbed: these weapons, which were called *angons*, constantly appear in the illuminations of the period, and yet but few specimens have been found. The *arrow-heads* are generally barbed, as in the examples represented in Figs. 9 and 10 of Plate XV. The *swords* generally resemble in shape the weapon represented in Fig. 3: at first they are made without cross-pieces, but as the period advances the cross-piece, or guard, becomes an important part of the weapon. *Axes* continue to be used, in form

being modifications of Fig. 6. Fig. 7 is a characteristic example of a *dagger;* the original was found in Ireland, but it is of precisely the same general character with the British weapons. *War-knives,* longer in the blade than the daggers, were in use. The hilts of all these weapons, particularly those of the swords, were often made of costly materials, and elaborately enriched; and famous swords were distinguished by the warriors who wielded them with appropriate and significant names. The *long-bow* was also employed, and it became a formidable weapon in the hands of the Anglo-Saxons.

It will be observed that, in addition to the weapons of iron which are characteristic of this period, the ancient arms of bronze and even of stone were often used by the lower ranks of the Saxons, and by their British associates.

The Anglo-Saxon warriors appear to have worn for defence a species of *hauberk,* or tunic, made of metal rings; also garments of thick leather; and, in addition to these, they had *leg-bands* to guard their lower limbs. Conical helms protected their heads; they were made of a metal frame-work covered or lined with leather, and surmounted by a crest. Their *shields,* which constituted

their principal defence, were generally round; but a few oblong examples have been observed. The iron *umbo*, or *boss*, which was placed on the centre of the shield, is commonly found with the remains of an Anglo-Saxon warrior. *Bits, stirrups, bridle ornaments*, with *breast-guards* for the war-horses, and *goad-spurs* for their riders, have been discovered amongst the relics of this very interesting period.

SECTION V.—THE ANGLO-NORMAN PERIOD, EXTENDING TO THE CLOSE OF THE TWELFTH CENTURY.

After the Norman conquest, the archæologist ceases to obtain any examples of early weapons and armour from the graves of departed warriors. The chroniclers and illuminators are his principal guides: he finds other examples represented in ivory-carvings, and a new source of illustration opens before him in the armed figures represented upon SEALS. As he proceeds with his inquiry, the student will observe a reciprocal influence exercised upon each other by the offensive arms and the defensive armour: as the former become continually more formidable, so the latter is more developed, until the knight is found to be equipped from head to foot in

plates of steel, and having about many parts of his person one plate screwed over another. The next step is the general adoption of fire-arms, and then, the weapons having become too powerful to be effectually resisted by any defences, all armour falls gradually into disuse.

The arms continue to be the same as those of the Anglo-Saxons: they comprise the *Lance*, with its *Lance-flag*, *Sword*, *Dagger*, *Mace*, *Long-bow*, and *Javelin*. The lance-heads have commonly the leaf or lozenge form, and the shaft is of uniform thickness throughout. The sword is straight, broad, two-edged, and pointed: the hilt is short, generally with a round pommel, and a cross-guard that is either straight or curved towards the blade. The mace is short and heart-shaped at the head. In the middle of the twelfth century, the *Battle-axe* again appears as a knightly weapon. Several varieties of *Pikes*, or *Javelins*, were in use by the common soldiers, each of whom was also for the most part provided with either a *bow* or a *sling*.

Defensive armour consists of a *Hauberk* or *Haubergeon*, (the latter differing from the former only in being shorter,) worn over an iron *breast-plate* and a long quilted tunic called a *Gambeson* or *Haqueton*. The hauberk is formed

either of ring-mail, or of small pieces of metal attached to a tunic of leather, or simply of leather, and it has sleeves which reach sometimes only to the elbows, and sometimes to the wrist. *Scale-armour*, made of various materials including horn, was also in use. The lower limbs have defences of mail, similar to that of the hauberk, but this is not the uniform practice of the period. A hood or *coif*, attached to the hauberk, covers the head, over which is worn a conical (or sometimes a flattened or rounded) *helm*, without any crest, but generally provided with a *nasal* or strip of metal which covers the nose, and thus protects the face from a sword-cut. The *shield* is long and kite-shaped, until about the middle of the twelfth century, when a triangular shield was introduced; the shields were generally made curved, to be the better adapted to cover the person of the knight; but some examples are flat. In place of the Saxon boss, a spike sometimes projects from the centre of these shields. A circular *buckler* is occasionally to be observed. Various fanciful devices appear painted on the shields of this period, before regular heraldry had been recognised. The second great seal of Richard I. shows the shield of that warrior-prince charged with the three lions of England.

The helm of the king in this remarkable seal is rounded at the top, and surmounted by a fan-like ornament, as a crest, and it has a *vizor* covering the face. Both the kite-shaped and the triangular shields have straps called *enermes*, to attach them to the left arm, and they are also suspended over the right shoulder by a *guige* or shield-belt. The knightly *spur* continues to be of the goad form. A *mantle* sometimes is represented worn over the hauberk.

SECTION VI.—THE THIRTEENTH CENTURY; PERIOD OF MAIL ARMOUR.

Armour formed of mail, that is, of steel rings inter-woven to produce a continuous fabric, was in general use in this stormy century, when it attained to its highest perfection. Mail armour was worn at this period by the warriors of the East, as it is retained by them, almost unchanged both in fabric and fashion, to the present day; and without doubt the chivalry of Western Europe adopted during the Crusades many improvements in their own equipment—improvements derived from their Oriental adversaries: it is not, however, to be supposed that mail armour was unknown in the West before the Crusades,

and that it was first derived through those wonderful enterprises. Besides the mail, other flexible defences continued to be worn, such as scale-armour, thickly quilted garments, leather, and particularly the *cuir-bouilli*, or leather adapted by a process of boiling to the required purposes; rings and small plates of metal of various forms were also fastened to the quilted and leather defences, in order to render them still more capable of resisting hostile blows.

About the middle of the thirteenth century, additional defences, formed either of metal plates or of *cuir-bouilli*, begin to make their appearance *over the mail;* they are first introduced as guards for the knees, and next as similar guards for the elbows. About the same period also, the *chausses*, or mail defences of the lower limbs, appear covered with quilted trews, or *cuisses*, which are generally embroidered or otherwise enriched. In other respects, throughout this century, *mail* constitutes the defensive equipment, with a *Plastron-de-fer* to guard the breast beneath the mail hauberk. The *coif de mailles* covers the head, and both hands and feet are similarly protected. Over the hauberk is worn the long, flowing surcoat of rich materials; it is without any sleeves, open

in front, and secured by a narrow belt about the waist. Fig. 1 of Plate XVI., which represents the upper part of the brass to Sir John D'Aubernoun, at Stoke Dabernon in Surrey (the earliest known brass, A.D. 1277, the fifth of Edward I.), is an admirable example of the mail-armed effigies of this century; the *mail coif* is here shown with the fillet which secures it about the temples; on the right shoulder appears the *guige*, upon which the lance is resting; on the left side is seen the upper part of the triangular or *heater-shaped shield*.

The *shield*, early in the century, is much larger than at its close; it is generally of the form so well exemplified in the fine specimens represented in Plate III., variously modified. It is charged with heraldic insignia, and secured by the *guige*. The *helm* is large and massive, and worn over the mail coif. It is either cylindrical and flat-topped, with horizontal clefts for vision; or it is rounded or conical in form, and provided with a *ventail* or moveable vizor, or cleft and pierced with holes for breath and vision. Heraldic *crests* are worn on the helm. One form of helm, which resembles a sugar-loaf, is observed to be so long as to rest on the shoulders; this would also appear to have been the case with some

other varieties. A light *helmet*, or casque, appears in place of the more ponderous helm, late in the century; the helm sometimes is fastened to the wearer's person by a chain, as in the Trumpingdon brass.

The *sword* is now long, large, straight, and double-edged, with a cross-guard, which generally curves slightly towards the blade; the hilt and pommel are much enriched, the latter being in the greater number of examples spherical. The weapon is secured by a broad and heavy belt, loosely adjusted about the person, and attached by lacing in a peculiar manner to the scabbard; it is buckled in front of the wearer, and sometimes a small strap attaches the sword-belt to the belt which encircles the waist. The *Misericorde*, or Dagger, is added to the weapons, though it does not appear in the knightly effigies until the following century. It would seem to have derived its name from the circumstance of its being the last resort in a deadly struggle, and because when thus uplifted it would compel the vanquished to cry for mercy.

The *Spurs* remain the same as before, and are known as *Pryck-spurs*. The straps are very simple, and they buckle over the instep.

The *Lance* is the same as during the preceding century, and it is decorated with a *Pennon-of-arms*.

About the year 1280, *Ailettes* are added to the knight's equipment. They are small, square, or lozenge-shaped plates of steel, and are attached to the hauberk at the shoulders; they usually display some heraldic devices. *Dress Ailettes* appear to have been worn; they were formed of leather, and covered with cloth or silk, and bordered with fringe.

Besides the more ordinary military equipments of this period, a circular *Buckler* is sometimes seen, with various modifications of the shield. *Broad-swords* slightly curved, *Axes*, *Maces*, and *Hammers* of iron, are to be reckoned amongst the weapons. The soldiery also, besides swords or long knives, were provided with *javelins*, *bows* and *slings*, and with several varieties of the formidable compound weapons known as the *Bill*, *Halbard*, and *Pole-axe* or *Guisarme*. Each of these weapons is fixed to a long and stout staff; the bill has a broad cutting blade, terminating in a pike; the halbard consists of an axe-blade balanced by a pike, and having a pike-head at the end of the staff; the pole-axe, as its name implies, is an axe with a long instead of a short shaft.

In this century the singular custom of covering the war-horses with *Bardings*, or voluminous trappings, in addition to some defensive armour, was introduced. The armorial ensigns of the knight appear on the bardings of his charger, and on both sides of the horse the head of the animal is regarded as the heraldic dexter.

In this thirteenth century *Monumental Effigies* make their appearance, and supply most noble and valuable examples of arms and armour.

SECTION VII.—THE FOURTEENTH CENTURY; PERIOD OF MIXED ARMOUR.

A decided change in armour is apparent very early in the fourteenth century. The mail is not considered a sufficient protection, and fresh additional defences are continually placed upon it. The archæological student will watch with much interest each step in advance towards the full development of the knightly panoply of polished plate armour. Plates (or, in the first instance, pieces of *cuir-bouilli*) are found to cover the fronts of the lower limbs, and to be continued in small flakes or scales over the feet, and similar plates guard the outside of the arms, and circular plates (or roundles) appear at the

elbows and shoulders by about the year 1225; the mail-coif disappears at the same time, and in its stead there is a *Basinet*, or close-fitting steel helmet, from which the *Camail*, or tippet of mail, depends, and covers the shoulders. The shield is small; the sword-belt is narrower, and attached to the scabbard by swivels; the waist-belt disappears; the surcoat gives place to a most singular garment called the *Cyclas*, which is cut short in front but left long behind, and from beneath this a second garment, or *Haqueton*, is seen over the skirt of the *Hauberk*, and the Hauberk itself is shorter and not open in front. The spurs have *Rouelles*. The *Misericorde* is sometimes seen. The *Ailettes* cease to be worn.

As the century advances towards the middle, *studded* armour is common: the legs below the knee are completely encased in *Jambarts* of steel; similar *Brassarts* cover the arms; the hands are covered by *Gauntlets*, and the feet by steel *Sollerets* acutely pointed at the toe. The *Hauberk* is retained, but it is shorter, and it appears from under the plate defences of the arms at the shoulder and elbow joints. The backs of the knees are guarded by *Goussettes* of mail. The *Camail* is well developed, and fastened by laces and little staples (*Vervelles*) to the

basinet, which is tall and acutely pointed at the summit. The shield disappears. The Hauberk is covered by the rich *Jupon*, often emblazoned with arms, and escalloped or cut into fanciful forms below, just above the skirt of the Hauberk. The sword-belt is very rich, and buckles straight across the hips: it is attached to the scabbard without swivels or laces. The *Sword* is narrower than before, long, with a perfectly straight cross-guard, and the pommel is commonly an elongated octagon in form. The *Misericorde* accompanies the sword, and both of them are commonly secured to the breastplate by chains.

Besides the massive hip-belt, a narrow belt is sometimes worn which crosses the person diagonally. In effigies, the knight is commonly represented with his head resting upon his helm, which is decorated with its crest and *Contoise* or *Mantling*.

At the close of the century, the armour that has just been described is universal. It is distinguished by the most dignified simplicity and a thoroughly martial aspect. The *Camail* is the only visible relic of the mail which remains, except for secondary and subordinate purposes of defence. The *Hauberk*, however, is still worn

beneath the *Jupon*. The camail-laces now are covered. The *Belt* remains the same, but it is fastened with a *Morse* or clasp more frequently than with a buckle. The joints of the *Gauntlets* are now commonly armed with small spikes, called *Gadlyngs:* instead of spikes, the gadlyngs of the Black Prince, in his gauntlets at Canterbury, are very small lions. *Collars* are now seen worn over the camail.

Figs. 2, 3, and 4 of Plate XVI., supply much characteristic illustration of the armour of this century. Fig. 2 is from the brass to Sir John D'Aubernoun the younger, A.D. 1327 : it shows the earliest form of the *Basinet* and *Camail*, with *Rerebraces* of plate or cuir-bouilli which cover the upper arms externally over the mail sleeves of the *Hauberk:* the *Roundles* appear at the shoulders, partly covered by the *Cyclas*. Fig. 3 is from the brass to Sir Hugh Hastings, at Elsyng, in Norfolk, A.D. 1347, a monument which is one of the most remarkable and valuable in existence. The head of the knight, represented in the engraving, is defended with a *Vizored Basinet*, the *Vizor* (or *Ventail*) being raised. Instead of a *Camail* he wears a *Gorget*, or collar of plate, which rests upon his Hauberk. It may be observed that

Fig.1 From the Brass to Sir John D'Aubern[illegible], A.D.1277; and
2 From the Brass to Sir John D'Aubernon the younger, A.D.1327 Both at Stoke Dabernon, Surrey
3. From the Brass to Sir Hugh Hastings, Elsyng, Norfolk, A.D.1347.
4. From the Effigy of Lord Montacute, in Salisbury Cathedral, A.D.1389
5. From the Brass to Sir Ivo Fitz-Waryn, in Wantage Church, Berks A.D. 1414
6. From the Brass to Sir Robert Staunton, Castle Donnington Church, Leicestershire A.D.1458.

in some instances the *Camail* is represented as being covered.

Fig. 4 is from the fine sculptured effigy in Salisbury Cathedral, of John, Lord Montacute, who died in the year 1389, to which period this memorial may be assigned. Here the conical *Basinet* is shown, which covers the ears, and has the *Camail* attached to it by laces that are visible. A few years later the shape of the head-piece more closely resembles that shown in Fig. 5, and the camail-laces are covered.

Throughout this century the same general equipments and weapons which were in use in the preceding century continue to constitute the military appointments of the soldiery: of course many modifications are introduced, and the forms and accessories may differ in many respects from the earlier examples; the principles of construction and application, however, remain the same.

The change from mail to plate armour, the use of secondary defences, the artistic treatment of both arms and armour, and the prevalence of heraldic accessories, may be considered to form the characteristic features of this century, which may be subdivided into a group of armour-periods.

SECTION VIII.—THE FIFTEENTH CENTURY; PERIOD OF PLATE ARMOUR.

The change to complete plate armour was effected in the reign of Henry V., or about the year 1420. A *Cuirass*, formed of breast and back plates, at this time covers the knight's person: from below his waist depend a series of narrow overlapping plates, which are attached to a lining of leather or quilted work, and denominated *Taces:* a *Gorget* of plate protects his throat, and joins the basinet, which is more globular in form than heretofore; and there are *Roundles* at the shoulders, or sometimes elongated *Palettes* in their stead. The sword-belt is narrow, it crosses the person diagonally from the right hip over the taces, and is attached to the scabbard only in one point. In some instances the broad and rich *baudrick*, or *hip-belt*, is also worn. The hilt of the *Sword* is long, and the pommel pear-shaped. Fig. 5 of Plate XVI., from the brass to Sir Ivo FitzWaryn, in Wantage Church, Berks, A.D. 1414, exhibits the basinet, gorget, roundles, and the entire upper part of the figure of a knight in the earliest complete armour of plate. This knight wears smaller roundles at the elbow joints:

they are in general use until about 1435, when the fan-shaped *coudière*, which had been introduced several years before, supersedes them, to give way in its turn in about ten years to more elaborate guards for the elbows. The *Misericorde* is worn on the right side: the *Spurs* are often represented as having their rouelles guarded: and the great *helm* with its *crest* and *contoise* is in use. The rich *wreath*, or *orle*, on which the crest rests, is also often seen encircling the basinet.

Additional plates, fixed over the others, appear before the year 1450. *Tuilles*, or pendant plates, are attached by buckles to the lowermost *tace*. The right and left arms of the knight are protected after a different fashion, there being an accumulation of plates to guard the left or bridle arm, while the right or sword arm is comparatively unencumbered. The *Breast-plate* is partially or entirely covered with a second plate, and the *Rest* for the lance appears screwed upon the right side. The *Sollerets* and *also* the *Spurs* are extravagantly long, and the *Coudières* no less extravagantly large.

About the middle of the century the *Salade* generally takes the place of the Basinet: it is shown in Fig. 6 of Plate XVI., as are the *Pauldrons*, or new defences for the

shoulders; this example is from the brass to Sir Robert Staunton, at Castle Donington, in Leicestershire, of which the date is 1458. At this same time, and also somewhat earlier, a *Tabard* is worn over the cuirass: this is a short loose tunic with short sleeves, and it has the heraldic distinctions of the wearer displayed upon the sleeves, as well as upon the body of the garment. The *Belt,* still narrow and worn after the same fashion, is often attached to the sword-scabbard by two swivels. The *Hip-belt* now is rarely seen. It will be observed that the armour is now often *fluted.* During the course of the second half of this century the *Taces,* which have become escalloped, decrease in number, and the *Tuilles* increase very considerably in size. *Pauldrons,* or additional shoulder-guards, become universal. The *Gauntlets* are enlarged and strengthened. The *Sword,* having a singularly short and ill-proportioned hilt, hangs in front of the figure. At the close of the century the general character of the armour may be described as distinguished by the multiplication of defences and the increase of elaboration in ornament, in the place of the simpler dignity of the earlier styles.

Besides the arms and armour represented in effigies,

the various weapons of earlier times are retained in use, with such modifications as would appear to increase their formidable character. The knightly lance itself is much larger and more unwieldy; the shaft of it swells towards the lower part, where it is provided with a *Vamplate,* or projecting defence for the hands. The weapons of the *Halbard* and *Pole-axe* species become very large and massive, and many of them are richly ornamented. *Fire-arms* also have now established themselves; and the archæologist will not fail to study the curious varieties of their early forms, together with the elaborate enrichments which are lavished upon them.

SECTION IX.—THE SIXTEENTH CENTURY; PERIOD OF THE DECLINE OF ARMOUR.

In the commencement of this century the approaching disuse of armour is surely indicated by the manner in which the armourers endeavoured to assimilate their works to the ordinary costume of the period. The true feeling for armour had then ceased to exist, and there remained but steel dresses instead of the true knightly panoply. The *Cuirass* is now found to be wrought to a ridge, called the *Tapul,* and *Passe-gardes* (a species of

upright steel epaulettes) rise from the *Pauldrons.* The *Taces* gradually disappear, and the *Tuilles* become larger and more elongated. The long *Sollerets* give place to *Sabbatons,* which are short, and very broad at the toe. The *Sword* again hangs at the left side, and the blade often crosses behind the figure. *Mail-armour* appears to have been sometimes resumed beneath the different plates that were worn in the middle of this century. The *Shield,* when used suspended about the neck, is pierced at the dexter upper corner to admit the passage of the lance. Several varieties of new *Helmets* appear, and the *Plume* is for the first time added as a decoration to the head-piece. *Feathers,* when placed on the basinet or helm before this century, were set upright, and formed an heraldic crest, called a *Panache.* The two most common forms of new helmet are the *Burgonet* and the *Morion;* they are distinguished by the manner in which they completely encase and cover the head. The armour of the reign of Henry VIII. is very rich, and made to imitate the puffed and slashed costume of the time: it is also elaborately adorned with engraving and inlaid work. A favourite species of armour, called *Russet,* was produced by oxidising the metal, and then polishing and

otherwise enriching it, leaving the surface of a rich brown hue.

The *Lance* now is ponderous in the extreme, and provided with a large *Vamplate*, attached to the shaft; but the great double-edged *Sword*, which had remained in use from the time of the Conquest, at this time yields to the slight and thin *Rapier*, or stabbing sword. *Fire-arms* of all kinds increase in numbers, and improve in their style. It is remarkable that in this century *Revolvers* upon the present plan were invented: there are specimens in the Tower. The *Daggers*, and weapons of that class, display infinite ingenuity in their construction; and some curious attempts were made to produce compound weapons, which should be both gun and lance —the prototypes these of the rifle and bayonet of the present day.

SECTION X.—THE SEVENTEENTH CENTURY; PERIOD OF THE DISUSE OF ARMOUR.

Half-suits of armour were retained in use for some time after it had been both proved and acknowledged that armour was comparatively powerless as a defence against fire-arms. As this century advances, the *Pistol* takes

the place of the *Mace* at the saddle-bow. The *Boots* of the cavalier are made of *Buff-leather*, and his *Coat* is soon of the same material. At first, the *Buff-coat* is covered with breast and back-plates, but in the time of Charles II., even these relics of the armour of the olden time are reduced to a small *Gorget* of steel, worn by the officers. *Helmets*, with *breast* and *back-plates* and *pikes*, or long spears, lingered for a longer time amongst the soldiery, and were still to be found in the armies of Marlborough. But a few years, however, had passed after the close of the seventeenth century, when armour ceased altogether to exist in England, except as a relic of the past, until a certain number of breast and back-pieces were called forth once more from their honourable repose in the Tower, to be adjusted for the use of our Life Guards and Blues.

The *Harquebus*, *Caliver*, *Musquetoon*, and *Musket*—all of them guns of different kinds, with various *Pistols*, *Blunderbusses*, and other strange species of fire-arms, and with them the still more important *Cannon*, are found to have been continually improved, as their use became universal by those who bore arms for military purposes.

SECTION XI.—GENERAL REMARKS.

In studying effigies and other mediæval works of art which give representations of armour, the archæologist will find the *mail* to be represented after several conventional systems. It has been considered that these differences in representation necessarily imply various modes of making the mail itself. This is a matter which has not yet been decided, and it will be well for all students to endeavour to investigate the principles upon which the early artists treated mail-armour.

It is certain that the mail was often represented only in colour; and consequently, if in such examples the colour has ceased to exist, there remain no traces of the mailing. In other instances, the ring-work was produced in a paste which hardened upon the stone of the effigy, in which but a few remains of the original mail will probably be visible.

The student will occasionally find the shield in an armed effigy placed very low and partly (or sometimes altogether) covering the person, with the sword appearing from behind it. This was a French usage, and such works may be attributed to French artists. The *guiges*

which support these shields will be observed to be very long.

The more important pieces of mediæval armour, with its accessories, may be classified as follows :—

I. For the HEAD.—The *Helm, Helmet, Vizor* or *Ventail, Nasal, Coif-de-Mailles, Basinet* with *Camail* attached to *Vervelles, Salade, Morion, Burgonet, Orle* or *Wreath, Crest* and *Contoise* or *Mantling.*

II. For the BODY.—The *Hauberk, Haubergeon, Plastron-de-fer, Cuirass, Gorget, Taces, Surcoat, Cyclas, Jupon, Tabard, Haqueton,* and *Gambeson.*

III. For the ARMS.—*Brassarts, Vambraces* (from elbow to wrist), *Rerebraces* (from shoulder to elbow), *Ailettes, Epaulières, Palettes, Pauldrons, Passe-gardes, Roundles,* and *Coudières;* also *Goussettes* (*Gussets*) at the joints.

IV. For the HANDS.—*Mittens* of mail, *Gauntlets* with *Gadlyngs* and *Vamplates.*

V. For the LEGS.—*Chausses, Cuisses, Cuissarts* (above the knee), *Jambarts* (below the knee), *Genouillières* (knee-guards), *Tuilles, Culettes* (Tuilles for the back of the limb), and *Lambeaux* (steel skirts).

VI. For the FEET.—*Sollerets, Sabbatons, Pryck-spurs* and *Rouelle-spurs.*

VII. Additional Plates.—*Tassets* (small taces), *Garde-de-reins* (pieces depending from the back-plate); *Placcate* (second breast-plate); *Volante-pièce* (additional defence on front of helmet); *Mentonière* (guard for the chin); *Garde-bras* (covering for the middle of the left arm); *Grande-garde* (additional covering for the breast and left shoulder, fastened to the cuirass, &c., with screws).

VIII. Belts.—*Guige* and *Enermes* for the shield, *Baudrick* or broad *Hip-belt*, and others.

IX. Weapons.—*Lance, Sword, Misericorde, Mace, Battle-axe, Javelin, Bill, Halbard, Pole-axe* or *Guisarme, Long-bow, Cross-bow, Sling, Pike, Dagger, Harquebus, Caliver, Musquetoon, Musket*, and *Pistol*.

In the production and ornamentation of arms and armour the artists of the middle ages exercised their utmost skill and ingenuity, and almost every art-process was called into requisition to co-operate with the armourer in the production and decoration of his works.

Fine and characteristic examples of sculptured effigies and of brasses illustrative of arms and armour, ranging from the twelfth to the fifteenth centuries, exist (in addition to very many others) in the following cathedrals and churches:—

Twelfth and Thirteenth Centuries.—Westminster Abbey and the Temple Church; the Cathedrals of Salisbury and Gloucester; the Abbey Churches of Great Malvern and Pershore; the Churches of Hatfield Broadoak, Essex; Ash and Sandwich, Kent; Hitchendon, Bucks; and Southacre, Norfolk.

Brasses at Stoke Dabernon, Surrey; Trumpingdon, Cambridgeshire; and Buslingthorpe and Croft, Lincolnshire.

Fourteenth Century.—Westminster Abbey and the Temple Church; Canterbury and Hereford Cathedrals; the Churches of Bedale, Howden, and Ryther, Yorkshire; of Whatton, Warkworth, and Dodford, Northants; of Clehongre, Herefordshire; of Alvechurch, Worcestershire; of Fersfield, Ingham, and Wingfield, Norfolk; and the Abbey Church of Tewkesbury.

Brasses at Acton, Suffolk; Pebmarsh, Essex; Stoke Dabernon, Surrey; Westley, Cambridgeshire; Ingham, Norfolk; and at Chartham, Minster, and Cobham, in Kent.

Fifteenth Century.—Westminster Abbey; Salisbury Cathedral; Staindrop Church, Durham; Ashwelthorpe, Norfolk; Aston, Warwickshire; Bromsgrove, Worces-

tershire; Elford, Staffordshire; Hoveringham, Notts; Stanton Harcourt, Oxon; Wimborne Minster, and Warwick.

Brasses at Blickling and Fellrigg, Norfolk; Dartmouth, Devon; Spilsby, Lincoln; Thruxton, Hants; Great Tew, Oxon; Trotton, Sussex; Childrey, Berks; West Grinstead, Sussex; Tong, Salop; Castle Donington, Leicestershire; and Little Horkesley and Little Easton, Essex.

It is a subject for much regret that early examples of actual armour are very rare. Our armories are richly stored with the weapons and the defensive equipments of past times, but a few only of these relics are of a period earlier than the wars of the Roses.

Note.—The "Bronze and Iron Periods," severally described at pages 241 and 243, will be understood to imply the prevalence but not the exclusive use of the metals Bronze and Iron. Iron weapons and implements were occasionally in use long before the fifth century, and bronze in like manner was sometimes retained after the use of iron had become general.

CHAPTER IX.

COSTUMES AND PERSONAL ORNAMENTS.

All military and defensive equipments, together with the weapons in use at early periods, having been described in the last chapter, the contents of this present chapter are restricted to such costumes and personal ornaments as are devoid of all warlike associations. The authorities which supply materials on this subject are chiefly the illuminations in manuscripts, seals, and monumental effigies; other works in sculpture, with stained glass, and the works of early writers, also afford additional information.

SECTION I.—ECCLESIASTICAL VESTMENTS AND HABITS.

The tonsure, or shaven crown of the head, appears to have been the only personal distinction between the clergy and the laity at an early period, except when the clergy were actually engaged with sacred offices; and until the thirteenth century the ordinary clerical

habit is not distinguished by any special or essential characteristics.

The ecclesiastical vestments, with which we are so familiar on mediæval monuments, and which must be regarded as distinct from the ordinary costume of ecclesiastics, assumed their distinctive forms long before the Norman Conquest. The changes that succeeding centuries brought to these vestments are changes of fashion and ornamentation only, the vestments themselves remaining the same.

The vestments are:—

1. The *Amice*, an oblong piece of linen having an embroidered collar; it is tied about the throat so as to display this collar. In the earlier examples the amice is seen to be adjusted loosely and with much elegance, but subsequently it becomes rigid and devoid of gracefulness.

2. The *Alb*, a very ancient vestment made of white linen, which envelopes the entire person, descending in flowing folds to the feet. It is not open in front, but is girded about the waist. The sleeves are comparatively tight. In front, at the foot, embroidery or *Orphrey-work* is attached to the alb, and in Saxon times this ornamen-

tation encircled the lower part of the vestment. Similar enrichments, called *Apparels*, appear at the wrists; these apparels at first encircled the sleeves, but about the year 1335, they begin to appear as small ornaments covering only the upper part of the wrists.

3. The *Chesuble* or *Chasuble*, a large vestment nearly circular in form, but slightly pointed before and behind, has an aperture in the centre for the head to pass through, and its ample folds rest on either side of the wearer upon his arms. It is always of rich materials, and often splendidly decorated with embroidery and ornaments. Ornamental borders are often seen, and an *Apparel* somewhat in the shape of the letter Y, evidently derived from the archiepiscopal *Pall*, is of common occurrence.

4. The *Stole*, a long and narrow scarf of rich embroidery, worn over the shoulders, crossing over the breast, where it is secured by the girdle of the alb. Its fringed ends descend considerably below the knees and may generally be seen, appearing one on either side of the front point of the chesuble. The earlier stoles are narrower than those afterwards worn, and have small squares of embroidery attached to their ends; in the

later examples, the stoles gradually expand in width towards their ends.

5. The *Maniple* is a short stole, and it is worn over the left wrist, from which it hangs down.

6. The *Surplice*, a vestment similar to that now in use under the same title, differs from the alb chiefly in its very large open sleeves, and in being shorter and without ornaments.

7. The *Cope*, a large cloak-like vestment, in form usually a semicircle, and furnished with a *Caputium*, or hood, is fastened across the breast by a *Morse*, or clasp, which is often elaborately enriched, and it covers the person. It is richly ornamented, and formed of costly materials. The Cope is a *processional* vestment, and not worn with the chesuble, which is the *eucharistic* vestment.

8. The *Aumuce*, or *Almuce*, a species of tippet, or hood, of white fur, has long pendent lappets hanging down in front of the figure. In brasses it is generally represented by pieces of lead or pewter, which were inserted to receive the white tincture of the fur.

9. The *Tunic*, a somewhat close-fitting robe, with rather narrow sleeves, reaches below the knees, where it

has generally a fringed border. It is worn by bishops and abbots over the alb and stole.

10. The *Dalmatic* resembles the tunic in its general shape, but is looser and shorter. Below, it is (as the tunic is sometimes) slit up at the sides, with fringe forming a border. This vestment is worn by the hierarchy over the tunic and beneath the chesuble.

11. In addition to the vestments the superior ecclesiastics are represented wearing embroidered *Sandals*, and with *Gloves* that are enriched with gold and jewels. *Rings* are also worn. The Episcopal Ring of office is worn on the middle finger of the right hand; in effigies it appears over the glove.

12. The Episcopal *Mitre*, also worn by abbots of the highest rank, with its *Infulæ*, or two pendent strips of rich materials fringed at the ends, is very low until the fourteenth century, when it assumes its most dignified form. It afterwards becomes convex in its contour, instead of concave, and is considerably elevated. At first simple and plain, the Mitre, which appears on effigies, in process of time is very elaborately enriched. Several mitres, made of different materials, were in

use at the same time; the state mitre, however, was always precious and splendid.

13. The *Pastoral-Staff*, of a crook form at the head, is the official wand of bishops and abbots. It generally has a *Vexillum*, or Banner of the Cross, hanging from it, which is usually represented as encircling the shaft of the staff. In monuments, the pastoral-staff generally appears either held in the left hand of an effigy or resting upon the left arm. The earlier examples of the pastoral-staff are very plain, but it afterwards became the custom to adorn this staff with jewels and other precious enrichments. The enamelled staff of Bishop William of Wykeham, preserved in New College Chapel, Oxford, is a splendid specimen of the second half of the fourteenth century. In Worcester Cathedral there is an effigy in episcopal habit, with a staff of which the head is upright, without either crook or cross.

14. The *Crozier* is surmounted by a cross, or crucifix, instead of a crook, but in other respects it resembles the pastoral-staff. It is peculiar to archbishops. The staff of a patriarch has two cross bars.

15. The *Pall*, or *Pallium*, like the crozier in being peculiar to archbishops, is a narrow band of white

lamb's-wool, made in the form of a circle, which is adjusted about the shoulders, and has two similar bands hanging down from it, the one before and the other behind. The pall is adorned with small crosses, and fastened to the chesuble with golden pins.

16. These vestments and ornaments, or official insignia, are represented in the effigies of ecclesiastics as being worn after the following manner :—

DEACON :—*Dalmatic* and *Maniple.* Examples—Two figures in the canopy of Prince Arthur's Chantry, Worcester Cathedral : fragment of a Brass at Burwell, Cambridgeshire.

PRIEST:—*Eucharistic Vestments:—Amice, Alb, Stole, Maniple,* and *Chesuble.* Examples—Sculptured Effigies at Beverley Minster and Worcester Cathedral ; Brasses at Horsemonden, Northfleet, and Monkton, Kent.

Processional Vestments:—Cassock (a black undergarment, reaching to the ground, with close sleeves), *Surplice, Almuce,* and *Cope.* Examples—Brasses at St. Cross, Winchester; Fulbourn and Balsam, Cambridgeshire ; Warbleton, Sussex ; Exeter Cathedral, and Upwell, Norfolk.

Bishop or Abbot:—*Amice, Alb, Stole, Tunic, Dalmatic, Maniple, Chesuble, Sandals, Gloves, Ring, Mitre,* and *Pastoral-Staff.* Examples—Sculptured Effigies at Salisbury, Lichfield, Worcester, Hereford, Ely, Durham, Peterborough, Rochester, and Exeter Cathedrals; Brasses at St. Alban's, Salisbury, and Hereford.

Archbishop:—The same as the bishop, with the addition of the *Pall,* and the substitution of the *Crozier* for the Pastoral-Staff. Examples—Sculptured Effigies at Canterbury and Westminster; Brasses at York, Westminster Abbey, and New College, Oxford.

17. The right hand of archbishops, bishops, and abbots, is generally held up in benediction, the fourth and fifth fingers being closed after the *Latin* usage. In many examples a book is held in one of the hands, and sometimes the hands are either clasped or crossed over the person. In the *Greek* form of benediction both the hands are held up open.

18. In some effigies the *Tunic* is omitted, and in others the *Cope.* In a very few examples the *Stole* and *Maniple* are wanting. Occasionally the *Cope* appears in

place of the *Chesuble*, in which case the adjustment of the Stole is shown, as at Upwell.

19. Early effigies of bishops are decorated with a *Pectorale*, or jewelled ornament hanging over the breast. The pointed *Mitre* does not appear in illuminations in the eleventh century.

At Croydon, and also at Guildford, in Surrey, there are some fine examples of episcopal effigies of a late period.

20. At Denham, Bucks, and at Elstow, Berks, there are brasses of ABBESSES.

21. MONASTIC HABITS are but rarely found to have been represented. The finest example is the *Cluniac* Habit of Prior Nelond, shown in his fine brass at Cowfold, Sussex, A.D. 1433: he wears a large surplice-like vestment of black, with an ample hood. There is another very interesting example, the memorial also of a prior, at Dorchester, Oxon. Other canons wear a black *Cassock*, a *Rochet*, or Gown, *Cloak* and *Hood*, and also a *Cap*, generally pointed in the crown. Examples:—Sculptured effigies in Hereford Cathedral and the Church of St. Martin, Birmingham; Brasses in the Chapels of Magdalen and New College, Oxford.

22. The ACADEMIC HABITS represented in effigies are those worn by Graduates in Divinity, Arts, and Law. The two former wear a long *Cassock*, with a *Gown*, or *Rochet*, and a large *Hood* lined with fur: the latter appear in a *Gown*, with a *Cape* or *Tippet* lined with fur, over a *Cassock*. These habits are not very clearly indicated in effigies. Doctors wear a *Cap*. Examples—Brasses in the Chapels of Merton, Magdalen and New Colleges, and in the Cathedral at Oxford.

23. Besides the staff and other official insignia which are commonly represented in ecclesiastical effigies, and which, in some monumental memorials, appear without any effigial portraiture, the *Chalice* is often introduced into memorials of this class. This sacred vessel, generally formed of the precious metals, but sometimes of ivory or glass, was designed by the mediæval artists with the utmost skill, and enriched with costly and elaborate decorations. In the earliest ages of Christianity, costly chalices were the most esteemed offerings of princes and nobles. It will be observed that the bowl of the mediæval chalice is shallow, and with a wide opening; it is also for the most part plain, the decorations of the vessel being restricted to its spreading foot and the swelling

knob of the shaft or handle. Fine examples are preserved at Trinity (from St. Alban's Abbey) and Corpus Christi Colleges, Oxford, and at Comb Pyne, in Devonshire. Examples of chalices are represented in brasses at North Mimms, Herts; Wensley, Yorkshire; and Higham Ferrars, Northants.

24. The *Paten* was also enriched with suitable ornamentation, and it is generally represented as placed inverted over the chalice, thus forming a cover to it. It was the custom, during a long period, to bury a chalice and paten with the remains of a priest, and many examples have been thus discovered.

25. Amongst other appliances of sacred use that are represented in various works of mediæval art, are the *Ciborium,* or vessel in which the consecrated wafer (the Host) was kept upon the altar, or suspended over it; the *Pyx,* a smaller vessel in which the Host was carried in processions or from one place to another; the *Super-Altare,* a term applied to a small moveable altar, and also to certain decorative coverings and accessories of the altar: *Flagons* and *Cruets,* for the service of the altar; the *Pax* or *Osculatorium,* a symbolical instrument, upon which both priests and people impressed the "Kiss of

Peace;" and the *Flabellum*, a species of light fan, often circular in form, for driving away insects or removing dust from the chalice, and other sacred vessels.

SECTION II.—LAY OFFICIAL COSTUMES.

1. The ROYAL ROBES consist of the *Tunic*, *Dalmatic*, and *Mantle*, with richly-embroidered *Boots*. The Tunic and Dalmatic closely resemble the vestments of the same names worn by the hierarchy, but they appear in the royal effigies under various modifications. Thus they become shorter in the effigy of King John than they are in the effigies of his predecessors at Fontevraud. The Dalmatic of Edward III. is slit in front instead of at the sides, and that of Henry IV. has large embroidered openings at the sides. The Mantles of the earlier princes are secured, either in front or on the right shoulder, by a *Morse*; those of Edward III. and Henry IV. have rich broad bands across the breast. In the effigies of these sovereigns there also appears a *Tippet* which reaches to the waist. This Tippet is afterwards made of ermine, and worn over the other robes. The Royal *Crown* and *Sceptre*, with the *Sword*, are shown in the effigies. Sometimes the Sword is placed beside the

figure, having its belt entwined around the scabbard. The Royal Effigies of England are the following:—HENRY II., and his Queen ELEANOR DE GUIENNE; RICHARD I.; and ISABEL D'ANGOULEME, Queen of John, at Fontevraud, in Normandy: BERENGARIA, Queen of Richard I., at Mans, in Normandy: a second effigy of RICHARD I., at Rouen: JOHN, at Worcester: HENRY III.; ELEANOR, Queen of Edward I.; EDWARD III., and PHILIPPA, his Queen; RICHARD II., and ANNE, his Queen; the remains of the effigy of HENRY V.; HENRY VII., and ELIZABETH, his Queen; and ELIZABETH—all in Westminster Abbey: EDWARD II., at Gloucester: HENRY IV., and JOANNA, his Queen, at Canterbury—in all twenty effigies, of which fourteen are in this country.

2. ROBES OF THE NOBILITY.—These appear in a few examples, and they differ but little from those worn by the sovereigns, consisting of a species of *Dalmatic*, with a *Mantle* of ample size guarded with fur. There are highly interesting effigies of this class in the Church at Arundel, in Sussex, and in the ruined Church of Douglas.

3. JUDICIAL ROBES.—The official robes of JUDGES consist of a long loose *Tunic*, with narrow sleeves, a *Hood*, *Tippet* and flowing *Mantle*; the last two are lined

with miniver, and the mantle is buttoned on the right shoulder. A *Coif*, or close-fitting cap, is also worn. Examples:—*Brasses* at Greveney, Kent; Latton, Essex; and Grimsby, in Lincolnshire.

SERGEANTS-AT-LAW have lamb's-wool instead of miniver, and to their hood two *Labels*, or *Bands*, are attached. Example:—Brass at Gosfield, Essex.

SECTION III.—COSTUMES OF LADIES.

The costume of both sexes in the middle ages is distinguished as well by a fantastic extravagance as by much dignified splendour. It has, however, been judiciously observed that in mediæval monumental effigies the more extravagant fashions of dress have very rarely been represented. As it will not be possible to comprehend within the limits of this volume more than a concise summary, the present and the following sections of this chapter upon costumes will, for the most part, be restricted to such Habits as are exemplified in commemorative memorials.

The Anglo-Saxon ladies wore long and flowing garments, with veils adjusted about their heads after the fashion of the modern Spanish mantilla. Silk, cloth, and linen

were the principal materials of which their dresses were made; and they appear to have preferred coloured fabrics to white. Many ornaments, such as bracelets and brooches (or fibulæ), with chains and beads, were worn about the person, and the entire costume was generally rich and elegant.

After the Conquest, the ladies retained the same articles of dress as had been previously worn, but they introduced many new fashions for their construction. The principal innovations consist in closely-fitting bodies to the dresses, and tight sleeves with many small buttons. *Lappets* to the sleeves, after a while, became general, and were worn for a long period; they may be considered to have been derived from the very long and flowing ends to their tight sleeves, which it suddenly pleased the Anglo-Norman ladies to adopt towards the close of the eleventh century. From this sleeve the heraldic *maunche* is derived. Gloves are introduced at this period, and the hair is displayed in long braids.

The more important articles of female costume worn in England in the middle ages are the following:—

1. The *Mantle*, a long and flowing robe of ample dimensions, secured across the breast by a *morse*, or clasp, or

more generally by a cordon drawn through jewelled studs (called *Fermailes*) on either side, and having long pendant ends. It is of rich materials, often embroidered or diapered, and in the fifteenth century it appears lined with fur. Towards the close of the sixteenth century it is not often represented. In the fifteenth and sixteenth centuries, the outside of the mantle is frequently emblazoned with the arms of the wearer, as in the brasses at Enfield, Middlesex, and Long Melford, Suffolk; but at a much earlier period small shields of arms were sometimes attached to mantles; this, however, was a French fashion, and only a very few examples of this species of decoration have been observed in England: there is a fine specimen in Worcester Cathedral. In the effigies of the thirteenth and fourteenth centuries the mantle is commonly represented as being gathered up under the arms, as in the fine effigies of Aveline Countess of Lancaster in Westminster Abbey, and of two ladies at Worcester, and in the Lynn brasses. Other good examples of the mantle are at Oxford and Chichester Cathedrals, at Bedale, Yorkshire, and Wootton-under-edge, Gloucestershire.

2. The *Kirtle,* or dress with tight sleeves, generally

buttoned to the wrists, the buttons being very small and set close together under the arms: the sleeves are often continued, and form mittens, which cover the backs of the hands. This garment is frequently the outer dress of the wearer, but it no less commonly is found to have been worn beneath

3. The *Tunic*, which is a long and flowing dress with large and open sleeves reaching a little below the elbows, or having its sleeves close and terminating but little below the shoulders, with long and narrow *lappets*, as in the brasses at Cobham, Kent, and Berkhampstead, Herts.

Both the *Tunic* and *Kirtle* have often a row of buttons in front, which either stop at the waist or are continued from the throat to the feet. The *Tunic* is sometimes decorated with small shields of arms, as in a brass at Trotton, in Sussex; or it is emblazoned with heraldic devices, as in another fine brass at Warwick, and in a sculptured effigy at Selby, York. Pocket-holes appear in the *Tunic* in the fourteenth century, through which the girdle of the *Kirtle* may be seen, as in a brass at Winterbourne, Gloucestershire. This dress is generally worn without any girdle; but a loose belt or girdle is

seen in the effigies of Queen Anne of Bohemia, in Westminster Abbey, and of Lady de Bois, at Ingham, in Norfolk: these belts closely resemble the knightly baudricks of the period, and they are adjusted precisely after the same fashion. In both these fine effigies there is a *Bodice* richly embroidered, worn over the upper part of the dress. Both *Tunic* and *Kirtle* cover the shoulders, where they are cut straight across the figure, and, until about the year 1400, they always fit to the shape. At the close of the fourteenth century, these dresses are often made so high as to cover the throat, where they turn over, forming a collar: when made in this fashion, the dress is loose, and generally buttoned in front from top to bottom; it is gathered in about the waist by a belt, and has very large sleeves, which are either very wide and open, or gathered in at the wrists, as in the brasses at Great Tew, Oxon; Chipping Camden, Gloucestershire; Bedington, Surrey; Brandsburton, York; and Spilsby, Lincolnshire. The close-fitting fashion also prevails in the fifteenth century, as in the brasses at West Grinstead, Sussex. In these examples there is no belt, and sometimes the loose dress is without a belt, as in the brass at Acton, in Suffolk. Occasionally the

tunic is open at the top, thus disclosing the *kirtle* beneath it, as in an effigy at Aston, in Warwickshire.

Towards the close of the fifteenth century, all traces of loose sleeves disappear, and in their stead tight sleeves, with cuffs sometimes drawn over the hands and sometimes turned back, are universal. The tunic is occasionally cut short to display the skirt of the kirtle, but more generally it is long and flowing. In many instances the outer dress now is cut very low. Richly ornamented belts, worn very loose, are general, and they have long pendant ends: large rosaries with various jewels, chains, and other ornaments are also attached to the belt, and rich and massive chains are worn about the throat. Good examples appear in the brasses at Islesham, Cambridgeshire; Luton, Beds; Cowthorpe, Yorkshire; and Clippesby, Norfolk.

The sixteenth century brings the stiff puffed and slashed costumes identified with the era of Elizabeth. The tunic now is open in front, and with a rich collar which falls over the shoulders: the kirtle is elaborately ornamented: a short scarf is tied about the waist: *ruffs* appear, and much jewellery is worn. Characteristic brasses of this and the following century exist at Water-

perry, Oxon; Sawbridgeworth, Herts; Bradford, Wilts; and at Ash and St. Mary's Cray in Kent. Bromsgrove Church, Worcestershire, also contains two most characteristic sculptured effigies of ladies, both of them of about the middle of the sixteenth century.

4. The *sideless Tunic*, or *Cote-hardi*, a singular garment, but in such high favour that it is found to have continued in fashion from the time of Edward III. till late in the fifteenth century. It is seen in royal effigies, as well as in those which commemorate ladies of various ranks in society. This dress is made to fit the figure in front and at the back, but it is altogether cut away at the sides, where the under-dress with its girdle are thus disclosed to the view: it is sometimes cut short at the knees, leaving the kirtle to flow down below it to the feet; in other examples it appears but a very little shorter than the kirtle, while in others it falls over the feet in rich folds. This dress is generally richly guarded at the side-openings with fur, and it is ornamented with goldsmith's work and jewels in front from the throat to the waist, where it is not encircled by any girdle. In some of the earlier examples it is slit up at the sides; and on either side, at the hip, it often has a large jewel.

Examples :—The sculptured effigies of Queen Joanna and of Lady Montacute in the Cathedrals of Canterbury and Oxford; others at Arundel, Sussex; Hoveningham, Notts; Stanton Harcourt, Oxon; and Staindrop, Durham; also the brasses at Cobham, Kent; Little Easton, Essex; and Enfield, Middlesex.

5. The *Wimple*, a kind of kerchief, worn by ladies of the highest rank in the twelfth, thirteenth, and fourteenth centuries. It is adjusted throughout this period, with slight modifications of fashion, about the throat, which it entirely covers, displaying only the face, to which it imparts a triangular form. The Wimple is a remarkable instance of the manner in which, in the middle ages, one sex imitated the costume of the other, this very unsightly appendage to a lady's attire being a kind of *female Camail*, to which it closely assimilates itself in its adjustment. The Wimple is covered by

6. The *Couvre-chef* (or kerchief), which is so arranged as to cover the head, and to fall lightly on the shoulders. Widows wore a plaited or crimped wimple. Examples :—The sculptured effigy of the Countess Aveline, at Westminster, and those of other ladies at Ryther, Yorkshire, and Gonalston, Notts; the brasses at Cobham and

Minster, in Kent; Lynn, in Norfolk; and Trotton, in Sussex; also the sculptured effigy at Sparsholt, Berks, and the brass at Acton, Suffolk, in which the wimple is crimped.

The *Couvre-chef* continued to be sometimes worn after the disuse of the Wimple, as in the brass at Sawbridgeworth, Herts.

7. The *Head-dresses* worn by ladies during the middle ages exhibit the eccentricities of fashion under some very peculiar forms. A species of *Cap* is found represented in many effigies as being worn with the wimple and kerchief; and this cap is often made to resemble the contour of the knightly helm of the period. Royal ladies are represented wearing the crown over the kerchief, as in the Fontevraud effigies: but both Queen Eleanor, at Westminster Abbey, and Queen Joanna, at Canterbury, have the crown set upon their heads without any other covering. Until about the year 1375, the hair appears to have been plaited, and gracefully adjusted about the head, though the wimple would permit but little of it to be displayed. As early as 1350 the fashion, so long prevalent, of enclosing the hair within reticulations of fine goldsmith's work set with jewels, makes its

appearance. From this time until the commencement of the succeeding century, various modifications of this *Reticulated Head-dress*, with caps made of lace and frills, are common. In many of these examples the hair appears from beneath the head-gear, and it falls on the shoulders, where it is rolled up into two balls, and enclosed within net-work that resembles the head-dress itself. A *Veil*, or kerchief, is frequently worn over all. Examples:—The sculptured effigies of Ladies Montacute and Mohun, at Oxford and Canterbury; and brasses at Ashford and Cobham, Kent; Necton, in Norfolk, and Chrishall, in Essex. During the first quarter of the fifteenth century, a modification of the Reticulated Head-dress is prevalent: in this arrangement the hair is collected into a bunch on either side of the forehead, and there enclosed in a rich *caul;* the forehead is encircled by a *fillet* enriched with jewels, and a close kerchief descends to the shoulders, as in the brass to Lady Felbrigge, at Felbrigge, in Norfolk, and in the sculptured effigies at Staindrop, in Durham. About the year 1425, the bands of hair are spread out more widely on either side of the face, being still enclosed within reticulated work; the kerchief now falls slightly over the

forehead. The next change shows the kerchief plaited over the forehead, and slightly raised to a point above the head, as in the brasses at Snoring, in Norfolk, and Trotton, in Sussex. This form of head-dress then is seen to spread to a great width, as in the brass at Dodford, Northants. The *Horned Head-dress* follows, and is fairly in fashion by 1440: this is a modification of the last form of coiffure, its distinctive characteristic being that it sinks down to a hollow over the crown of the head, and rises on either side: there are admirable examples in sculptured effigies at Hoveningham, Notts, and at Arundel; and in brasses at Graveney and Herne, in Kent; Castle Donington, in Leicestershire; and at Enfield, in Middlesex. The concluding quarter of the fifteenth century brings with it the *Butterfly Head-dress*, formed of a light veil extended at the back of the head by wires, the hair being drawn back and enclosed within the ever-admired reticulated work. Examples:—The brasses at Broxbourne, Herts; Dagenham, in Essex; and Blickling, in Norfolk. With the sixteenth century the *Pedimental Head-dress* makes its appearance: this is arranged in such a manner as to form an angle over the forehead, and it has long pendant lappets—as in the

brasses at Ewelme, Oxon, and Luton, Beds. The close-fitting cap, called at the time the "*Paris hede*," and so well known in association with the unfortunate Mary Stuart, follows about 1540, and permits the hair to be seen about the forehead. Examples:—The sculptured effigies at Bromsgrove, Worcester; and of the Queen of Scots herself in Westminster Abbey; also the brasses at Cumnor, Berks, and Clippesby, in Norfolk. And, finally, about the year 1590, over a coiffure formed by depressing the centre of the "Paris head," and throwing forward the lappet which previously hung down behind, a broad-brimmed hat is worn, wreathed about the crown with various decorations.

From the close of the thirteenth century, it appears also to have been an occasional fashion for ladies to wear their hair hanging over their shoulders, and simply confined about the brow with a diadem, or wreath. Examples:—The bronze effigies of Queens Eleanor and Anne of Bohemia, and the sculptured effigy of Lady Daubeney, all in Westminster Abbey; and the brass to Lady del Bothe, at Wilmslow, in Cheshire.

SECTION IV.—COSTUMES OF CIVILIANS.

The civil costume of the Anglo-Saxons, as it is represented in illuminations, consists of a *Tunic* descending to the knees, and having long and close sleeves. It sometimes is open at the sides, and is encircled by a belt. Over this is a short *Cloak* or *Mantle*, fastened by morses on both shoulders, or on one shoulder only, and sometimes on the breast. *Leggings and Hose*, the latter covered with bands of cloth, worn crossing each other diagonally, or with a kind of *Sock*, and leather *Shoes*, complete the costume. In the tenth century this dress becomes much enriched, but in its general character it remains unchanged until after the Norman Conquest, when long Tunics and flowing Mantles were introduced and worn, in addition to the earlier costume. The Anglo-Saxons allowed both the hair and the beard to grow; but the Normans shaved, and cut their hair closely. The long hair and beards, however, re-appear in the time of Henry I. At this same early period, the English civil costume began to assume many fantastic forms, which continued to be prevalent under various modifications for several centuries. The principal garments are the

Mantle or *Cloak*, the *Tunic* or *Gown*, *Chausses* or *Leggings*, *Hose* and *Boots*, with *Hats* and *Caps* of varied shapes. The Mantle and Tunic are remarkable for their close resemblance to the garments bearing the same names that were worn by ladies—the only decided differences being that the Tunic of the men is shorter, and when there is a girdle it is worn lower on the figure than by the other sex. The borders of the Mantle are often cut into leaf-patterns and other fantastic devices, and the entire costume is much enriched with embroidery and other decorative accessories. The *Mantle*, fastened on the right shoulder, the tight-sleeved short *Tunic*, with its rich *Hip-belt*, the close-fitting *Chausses*, and the embroidered *Boots*, worn in the middle of the fourteenth century, are well exemplified in the sculptured effigy of Prince William, son of Edward III., at York. The statuettes which surround the monument of the same King at Westminster are also highly characteristic of the costume of the period. The brasses at Great Berkhampstead, Herts, and Stoke Fleming, Devonshire, illustrate the long and loose Tunic, buttoned down the front, with its coif, or hood. In both of these effigies the hair is long, and the short double beard is seen: in one of them the

anlace, or civilian's sword, is worn suspended from a rich belt, which crosses the right shoulder. In the fine brass at Topcliff, Yorkshire, which is forty years later (A.D. 1391), over precisely the same Tunic a Mantle is worn, which is fastened on the right shoulder: here the anlace hangs on the right side. The brass of William Grevel, at Chipping Camden, Gloucestershire, affords another fine example of the commencement of the fifteenth century: the costume is exactly the same. Other examples are in the brasses at Northleach, in the same county, and at Tilbrook, Beds. Earlier in the century (about 1375), the Tunic is shorter in the examples at Shottesbroke, Berks, and King's Sombourne, Hants: still earlier (from about 1350 to about 1360), the brasses at King's Lynn and Newark, and at Taplow, in Bedfordshire, omit the mantle, and show the tunic open at the bottom in the front, with pockets and tight sleeves, from which *lappets* hang down: over the shoulders a *Tippet* is also worn. In all these examples the shoes are very large, pointed at the toes, and laced, or fastened by a strap over the instep. About the year 1430, the Tunic is made with a collar encircling the throat; it is partially open in front at the bottom, and

has very large sleeves (identical with those of the female costume of the period) gathered into small cuffs at the wrists; the Belt sometimes has a long pendant end, and pointed Boots are worn, which lace inside the ankles. Examples:—Brasses at Bedington and Kingston, Surrey; Chipping Norton, Oxon; and Hitchin and Wheathamstede, Herts. About the year 1480, the Tunic is worn reaching to the feet, with large open sleeves, and open in front: it is guarded with fur, and has a fur collar. A large *Gypcière* (or purse), with an equally large *Rosary*, appears suspended from the girdle. The hair is long, and the feet are encased in very broad shoes, round at the toes. Examples:—Brasses at St. Alban's Abbey; at Ardingly, in Sussex; in the Church of St. Mary Tower, at Ipswich; and at Clippesby, in Norfolk. These dresses continue to be worn long after the commencement of the sixteenth century. As that century advances towards the year 1550, the Tunic becomes a large and loose *Gown*, which is lined with fur, and open in the front. At the first, the sleeves of this gown are large and open: then they are closer, but the arms pass through slits cut in them above the elbow, so that the greater part of the sleeves hangs down like large lappets.

The *Doublet*, which is a short, closely-fitting garment, is worn and displayed beneath the Gown, and the lower limbs are encased in *Hose*. After the year 1580, the fur lining is rarely seen in the Gowns, and the sleeves become much attenuated: the Doublets are longer in the waist, and button up in front. *Trunk-hose* are much in fashion: these are large short breeches, which were stuffed and slashed, in accordance with the strange taste of the time. At this same time gentlemen wore, instead of the civilian's gown, short cloaks, with falling collars: *Jack-boots* and spurs are also seen in their effigies. Examples:—Brasses in the Churches of St. Mary Key, Ipswich, and All Hallows Barking, London; at Shottesbroke, Berks; in several churches at Norwich; and at St. Mary's Cray, Kent. Sculptured effigies of civilians of this period are also common.

SECTION V.—PERSONAL ORNAMENTS.

Under the denomination of "Personal Ornaments" may be included whatsoever objects have been worn, as accessories to costume, without having any special or distinctive signification as official insignia.

The early races, who have left us so many visible and

tangible relics of their occupancy of these islands, have not failed to transmit to our times very many examples of the personal ornaments which were held by them in the highest and most general repute. The ornaments which would be most naturally produced and worn in a primitive condition of society are, *Beads*, *Collars*, and *Armlets*, with some kind of *Clasp*, or *Fibula*, which might be used for fastening a cloak or mantle. These, accordingly, are precisely the ornaments which are frequently found, and which may be, without hesitation, assigned to the period of the Celtic Britons. *Beads* and *Fibulæ* of both the Roman and Anglo-Saxon ages are also continually brought to light, together with the various other ornaments, and also with the implements and utensils of domestic and ordinary life. The systematic researches that have of late years been conducted with such energy and perseverance beneath the surface of the ground, in connexion with casual disclosures, have furnished large and varied collections of relics of this class; and these collections, in addition to their intrinsic value and interest, must be regarded with peculiar gratification by the archæologist, from the circumstance of their affording such copious illustrations of early civilization and history.

Figs. 1 to 18. Various British and Anglo-Saxon Beads.

The precious metals, with beads formed from various substances, were used in making the Celtic ornaments. Their favourite and characteristic personal adornment is the *Torc*—a twisted collar for the neck, or an armlet of the same kind. Torcs intended to be worn about the arm, and distinguished as *Armillæ*, are much more common than any other varieties. They generally are composed of very pure gold, and are wonderfully elastic. After the introduction of Bronze, Armillæ and other Torcs, some of them of sufficiently ample dimensions to encircle the waist, were made in that metal. Fig. 1, Plate XVIII., represents a British *Armilla Torc* of gold. Of the *Beads* represented in Plate XVII., Fig. 1 is a remarkable example of the British period which was found near Oxford, and in common with the other specimens in the same Plate, it is engraved of the same size as the original. Figs. 2 and 4 are Beads of amber and amethyst, which were found near Ramsgate. Figs. 9 and 10 are examples of Beads formed of Roman fine pottery, and the other examples are all Anglo-Saxon Beads. The whole, with the exception of Fig. 1, are in the British Museum: Figs. 10, 13, and 18 are in the Roach Smith collections: Figs. 3, 6, 8, 14, and 15, were found

in Yorkshire, and Figs. 7, 12, and 18, are from the Barrows of Wilts. Figs. 2, 3, and 4 of Plate XVIII., are specimens of the pendant ornaments so commonly found with Anglo-Saxon relics: Fig. 7 is also a pendant Saxon ornament of a different class. Circular ornaments were evidently preferred by the Anglo-Saxons, and the greater number of their *Fibulæ* are of this form. Many of these fibulæ are elaborately executed in filagree, or in other processes of metal decoration, and they are richly set with garnets and vitreous pastes of various colours. The Bronze Fibulæ, Figs. 5 and 6 of Plate XVIII., are specimens of Saxon workmanship, in which the designs are conformed to Roman types. Figs. 2, 3, and 4 of Plate XX., are other examples of Fibulæ, of different forms, all of them of bronze enriched with enamels, and all of them to be assigned to the Romans. Chains, pins, and rings, are also found in the Saxon Barrows.

The Ornaments of the Saxon age, which immediately preceded the Norman Conquest, and of the period which followed that important event, are characterized by the same art-feeling which shows itself in the illuminations and other productions of those times. It is the same

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Fig.1. Iritish Armilla Torque of gold.
2.3.4.7. Anglo-Saxon Pendant Ornaments
5.6. Anglo-Saxon Bronze Fibulæ

with the ornaments that were worn under the Plantagenets and their successors, and under the Tudors: the arts were employed to produce these luxuries, and we find them recording in their productions of this class the prevailing sentiments of each successive period. The number of personal ornaments of the twelfth and three following centuries which have remained to our times is comparatively small. Changes of fashion led, without doubt, to the reproduction of many early works after what was considered an improved taste, while others have perished, or are still awaiting the researches which will bring them forth from their hiding-places.

CHAPTER X.

POTTERY, PORCELAIN, AND GLASS.

SECTION I.—INTRODUCTORY.

Probably the earliest of manufactures, and evidently from the most remote period associated with art, Pottery supplies the archæologist with an infinite variety both of subjects for inquiry and of materials from whence he may derive historical information.

Through their keramic manufactures, the great nations of antiquity have transmitted to us the most graphic delineations of their civilization; and in productions of the same class we trace the rude efforts of barbarous tribes to provide for the simplest requirements of daily life. The finely modelled and exquisitely painted vases and urns of the Etruscan Greeks who flourished before Rome had come into existence, and the ill-formed and unbaked vessels of the Celts who inhabited this island before a Roman had landed in it, have each their own

tale to tell. It is the privilege of the archæologist to read those legends with the faculty of appreciating all that they convey.

Keramic works may be divided into three great classes:—1. *Sunburnt* or *Baked Vessels of Clay*, called by the Italians *Terra Cotta:* 2. *Glazed, Enamelled*, and *Vitrified Ware:* 3. Vessels that are *modelled* and *moulded* and afterwards *adorned with painting*. Large collections of specimens of each of these varieties, and from almost every country, are preserved in English museums; and from these collections the student will observe at how early a period the higher branches of the potter's art had been discovered and were in habitual use. The glazed and vitrified works of the Egyptians have never been surpassed, as productions of what we now designate art-manufacture. The Greco-Etruscan vases rank with the works of the highest order of Greek art. The Samian ware and the other fictile manufactures of the Romans are far from being the least interesting relics of that wonderful people.

The Etruscan and other ancient potters chiefly used red, black, and white, in colouring their productions. They applied their art to various purposes, and produced

many varieties of objects formed from clay, besides different classes of vessels; thus we find Pavements, Statuettes, Seals, Rings, and various ornaments to have been made of clay in great abundance; and the fine vitrified glaze which was applied to these works leads to the inference that the ancient potters discovered at a very early period the enamel-processes necessary for the production of Porcelain. It is certain that enamelled porcelain was known at a remote age, and that it was then produced in the East. In Europe, the enamel-workers of *Byzantium*, from the fourth to the thirteenth century, and those of *Limoges* from the tenth to the seventeenth (see Chapter XI.), rendered powerful aid to the keramic artists of the middle ages, who, in their *Florentine*, *Majolica*, *Palissy*, and other wares, transmitted a precious inheritance to their modern successors at Dresden, Sèvres, and in our own country at Worcester, London, and in Staffordshire.

SECTION II.—ANCIENT BRITISH POTTERY.

For the most part discovered in the burial-places of the Celtic Britons, various kinds of urns and other vessels formed of clay have, within the last few years,

Figs. 1 5 6. British Urn and Vases found in Guernsey
2. Roman Amphora, found at Chesterford, Cambridgeshire
3. Small Roman Vase, found at Shefford, Beds.
4. Roman Samian Vase, found at Chesterford.

been added to the museums of collectors of our national antiquities. Wiltshire, Derbyshire, and the Channel Islands have been particularly productive of these early fictile works. They are all rudely manufactured, without the application of the potter's wheel or lathe, the materials being a coarse earth, not uncommonly having an admixture of felspar. The forms vary very considerably, though nearly all these vessels have wide openings. The ornamentation consists of zigzag work, rings, bands of small lines, and rows of dots, lozenges, and similar simple devices, arranged in rows around the vessels. Fig. 1 of Plate XIX. is a characteristic specimen : and Figs. 5 and 6 of the same Plate are drawn from two of the more skilfully finished vases, of which such large numbers have been found at Guernsey. Many of these vessels have small projecting bosses which encircle them, and in others there are projections which serve as handles. The ornamentation is all produced by simple tools upon the clay while in a soft condition. The hardening process appears to have been only such as could be effected by the sun, and without the agency of any furnace. The urns usually found in barrows are—1. Such as are of a large size, and when discovered commonly contain burned

bones; they are either set upright or reversed. 2. Small vessels, which hold about a quart, and are much ornamented. 3. Still smaller vessels, more fancifully decorated, and perforated with small holes. In colour most of these vessels are of a dark grey or blackish hue.

SECTION III.—ROMAN-BRITISH POTTERY.

Vast quantities of pottery, unquestionably the production of the Roman period of British history, are continually found in all parts of the kingdom. Numerous potteries, and the very kilns in which the ware was manufactured, have also been discovered in many places, and thus it is certain that a large proportion of the fictile works used in this country were also made in it.

Vessels of every variety of form and size, all of them indicating, at least, some degree of skill and experience, many of them being works of great excellence, occur. These various *amphoræ*, *vases*, *urns*, *bowls*, *cups*, *pateræ*, *tazzas*, and other vessels were made with the wheel, and ornamented with figures and device-patterns of much beauty. They are found in all shades of red and brown, of a blackish colour, of slate colour, and also of a dull yellowish white. Many are glazed, and their ornaments

have the appearance of embossed work. In some examples the ornamentation is produced by indentations, combined with engraven or impressed patterns.

One variety of Roman pottery, well known throughout the empire and found in abundance in Britain, is always regarded as occupying a place amongst the most interesting relics of ancient art-manufacture. This is the celebrated *Samian Ware*, of which so many beautiful and delicate vessels were made for Roman use. The material employed for producing this peculiar ware is very fine clay, and the vessels themselves are generally formed with the utmost delicacy. The ornamentation consists either of groups of figures and animals, or of patterns produced by engine-turning, or by a species of graving tool, all of them remarkable for their exquisitely chaste finish. Hunting scenes, and figures of fish, are commonly found; in other examples the groups illustrate the mythology, and the manners and customs of the time. In the finer examples the figures were cast separately in moulds, and then attached to the surface of the vessels; after which, it is probable that they were finished with a tool. Some of these figures are works of extraordinary merit. The colour of this beautiful

ware is rich bright red, and it is admirably glazed. Each vessel generally bears the maker's name stamped within it. In consequence of the thinness of the vessels and the delicacy of their manufacture, it is but seldom that the Samian ware is found unbroken. It is worthy of remark that in many instances the fragments of Samian which have been discovered in our own times were broken, and afterwards mended with rivets of lead by the Romans themselves. In Plate XIX., Fig. 2 represents a large plain Roman amphora, or wine-jar. Fig. 3 is an example of Roman pottery very characteristic of the period, and in Fig. 4 there is shown a small bowl of Samian.

SECTION IV.—ANGLO-SAXON POTTERY.

While retaining much of the manufacturing skill that they had acquired during the residence of the Romans in their country, the Britons, after the Romans had retired, and the Anglo-Saxons who subsequently became established amongst them, never attained to the same degree of excellence with the Romans themselves in their fictile productions. The remains of the pottery which was made during the long interval between the

middle of the fifth century and the Norman Conquest, show rather a decline than any improvement in the potter's art. Many of the specimens of this period are singularly rude, and they all assimilate more closely to the ancient British than to the Roman types. Urns and vases of various sizes and forms are found in the Anglo-Saxon tumuli: and with the articles evidently of British or Saxon design, occasionally others are observed which are no less certainly imitations of Roman works.

The pottery in use in our country may probably have been manufactured at home; we have not, however, discovered any authentic sources of information upon this subject. One thing is certain—that we are in possession of no such relics of the pottery of the centuries that intervene between the Conquest and the Reformation, as would enable us to deduce from them any distinct and definite information with respect to keramic manufactures during this period. At the same time, we know that *inlaid and glazed Pavement Tiles* were both used and made in England, and we have abundant evidence to show that they were produced in great numbers, and with admirable skill.

SECTION V.—ITALIAN AND FRENCH KERAMIC MANUFACTURES OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

These productions, now held in such high esteem in this country, appear to claim a brief descriptive notice in this place.

I. The Arabs of Northern Africa, who appear to have been acquainted with the art of applying various glazes to their pottery from a very early period, carried with them into Spain the arts which they had cultivated in their own country: and in Spain they evidently found themselves enabled to effect important improvements in their keramic manufactures. The Hispano-Moorish pottery, of which many beautiful specimens have been preserved, is distinguished by both the peculiarity of its Arabesque decorations and its Oriental forms, and also by the colours and iridescent qualities of its enamel glazes. From this class of fictile productions, themselves in all probability derived from the same common source with the keramic manufactures of the Byzantine Greeks, Italy obtained the elementary principles of those processes which she cultivated with such success during the fifteenth and sixteenth centuries.

Enamel, when applied to metals for the purpose of decoration, is elsewhere described (Chapter XI.). The same term, *enamel,* is used to denote certain substances of *metallic* origin which are applied to both pottery and porcelain, and which are also used in decorating glass.

In the case of *pottery, enamel* is to be understood to signify a vitrifiable coating for the clay or paste, that is *opaque* and *stanniferous* (derived from *tin*). *Glaze* and *varnish,* as applied to the same manufactures, are both of them *transparent* vitrifiable substances, but the former is of *earthy* origin and does not melt except at a high temperature, while the *varnish* is *plumbiferous* (derived from *lead*), and melts at a comparatively low temperature.

Vitrifiable colours and translucid substances obtained from metallic oxides, and used for painting upon glass and for various decorative processes, together with the glazes of porcelain, are also called *enamels.*

II. Luca della Robbia, who flourished from about A.D. 1390 to 1430, commenced his artistic studies under *Leonardo,* a goldsmith of Florence of deservedly high reputation. *Luca* subsequently devoted himself in the first instance to sculpture in stone, and afterwards to modelling in clay. He discovered an opaque, white, and

highly lustrous stanniferous enamel, which he was the first Italian to apply to *terra cotta*. He thus was enabled to impart to his figures and bas-reliefs in clay the polish and also the durability of marble. His first productions are in a whitish clay, but he soon adopted colours, his prevailing practice being to apply yellow, blue, violet, and green upon white grounds. The brothers of Luca and their descendants continued to produce plastic works in enamelled terra cotta, till the close of the sixteenth century.

III. Majolica Fayence. This remarkable class of keramic productions is supposed to have derived its name of "*Majolica*" from Majorca, where the Hispano-Moorish keramists had long practised the art of applying a peculiar lustrous enamel to pottery. The term "*Fayence*," now applied to all enamelled earthenware, and particularly to that of Italy, is obtained from *Faenza*, at which place Italian pottery was first covered with a white enamel glaze.

The Majolica may be divided into the productions of three periods. 1. From about A.D. 1450 to about A.D. 1485. The Fayence of this period, distinguished as *Mezza-Majolica*, has figures traced in blue or black upon

a white ground, with coloured draperies. There are no shades or half-tints in the painting, and the flesh is not coloured. The whole is covered with a metallic glaze that produces a richly glowing irideseent lustre. An artist who flourished at *Pesaro* about 1480, and who employed peculiarly brilliant ruby and golden yellow pigments, is the most remarkable keramist of the period. At the same time, the white enamel of *della Robbia* began to be applied to their pottery by the manufaeturers of *Florence* and *Faenza*, and at the close of the eentury it was introdueed at *Urbino*, *Gubbio*, *Castel-Durante*, *Pesaro*, and wherever the Majolica was produeed.

2. From about A.D. 1485 to about A.D. 1560. The *true Majolica*, distinguished by a ground of an opaque vitrescent enamel, engaged the attention of the great artists of the day, who furnished the designs which were painted on the enamelled elay in vitrifiable eolours of wonderful brilliancy and beauty. The drawings of Raffaelle and his diseiples were largely used by the keramie painters, and henee this Fayenee has been sometimes denominated *Raffaelle-ware*. Groups of figures, seenery, portraits, with heraldie deviees and arabesques appear on

these works; and it will be observed that the manufacturers produced bas-reliefs, vases, candlesticks, inkstands, and various other objects in Majolica, in addition to dishes, plates, bowls, and other vessels. The metallic lustrous glow continues to distinguish the finest works of this period. Amongst the most celebrated artists are *Giorgio Andreoli* of *Gubbio*, and his two brothers, *Francesco Zanto*, and *Orazio Fontana* of *Urbino*.

3. The third period, which extends throughout the decline of Majolica, may be considered to close about the year 1610, when the art of producing this manufacture gradually ceased to exist.

The enamel ground of the Majolica was essential to the success of the work, in consequence of the comparatively coarse and dirty-looking clay from which the Fayence was produced.

Very many of the Majolica pieces bear dates, and some have also the signatures of the artists who produced them: thus *Giorgio Andreoli* signed his works with the monogram M°. G°. (*Maestro Giorgio*). The subjects represented and the towns where the pieces were manufactured are commonly described in writing, on the backs of the Majolica works of the second period.

4. Fayence of Bernard Palissy, or Palissy Ware.—The ardent, enterprising, resolute, and persevering *Palissy*, whose history forms a genuine romance, succeeded in discovering the enamels which enabled him to execute his remarkable keramic works about the year 1550. He had laboured through a memorable fifteen years, before success crowned his experiments. He composed "rustic pieces," or dishes ornamented with fishes, shells, plants, insects, and reptiles, all executed in high relief, and perfectly true to nature in both form and colour. He modelled exclusively from the fish of the Seine, from the fossil shells of the Paris basin, and from other objects found in the same localities. His enamels are hard and brilliant, and his colours rich and vivid, but he did not discover the pure white of the early Majolica. He made many large works for decorating fountains, &c., besides a vast series of smaller productions of every kind to which pottery is applicable; and considerable numbers of his works are yet preserved. This remarkable artist fell a victim to the Huguenot persecution in 1589.

5. The French Henry II. Fayence *of the Seventeenth Century*.—This is a class of keramic works which comprises

but a small number of specimens, and which flourished but for a short period. No particulars are known respecting either the artists who produced this Fayence, or the part of France in which they lived and worked. The material is a fine and very white pipe-clay, upon which, when it had been modelled to the desired forms, the decorative enrichments are incised, the incisions being subsequently filled in with different colouring substances of yellow, brown, and carnation hues. The designs are drawn and executed with the utmost delicacy, and covered with a thin, transparent glaze of a pale yellow. Small detached figures, with various objects, designed after the Renaissance feeling of the period, complete the ornamentation. The examples of this peculiar pottery may be compared to the *Niellos* of the preceding century, with accessories of *repoussé* and *chased* metal-work (see Chapter XI.); and they contain some of the most delicate productions of fictile manufacture that are in existence.

SECTION VI.—FLEMISH AND GERMAN STONEWARE.

These peculiar keramic productions were made during the fifteenth, sixteenth, and seventeenth centuries. They

are formed from a dense, hard paste, which is opaque, sonorous, and capable of either dispensing with a glazing or of receiving it. The manufactures of the second half of the fifteenth century do not appear to have possessed any distinctive characteristics as works of fictile art: but in the following century various decorative devices, with figures, are added to the stoneware, either incised upon it or executed in low relief by means of stamps. Figures and other ornaments modelled in relief appear late in this century, and throughout the seventeenth century. The correct drawing exhibited in the figures, and the excellence of the coloured enamels which adorn this class of works, claim an honourable position for the men by whom they were produced. The term DELFT is commonly applied to this stoneware.

SECTION VII.—PORCELAIN.

This beautiful and always admired manufacture differs from all other keramic works in this peculiar quality—that it is *translucent*. Thus it occupies a position midway between pottery and glass. It is presumed to be of Chinese origin, and to have been known and extensively manufactured amongst the Chinese from a very

early period. The Portuguese first imported porcelain into Europe, about the year 1503. In the course of the sixteenth century Chinese porcelain, with that of Japan, was brought into Europe in such great quantities, that the manufacture of the fine varieties of European pottery declined, and gradually became extinct. Many attempts were made to produce porcelain in both France and Germany, but without success until the commencement of the eighteenth century, when Johann Friedrich Böttcher, the Palissy of Germany, discovered both the materials and the process of manufacture. The fine, hard, translucent paste of Böttcher produced true porcelain, and his manufactory was established in 1701 at Meissen, near DRESDEN. After a while, the secret of the process was so far divulged, that other manufactories arose in various parts of Germany, and particularly at *Höchst*, *Fürstenberg*, *Baden*, *Kronenburg*, *Nymphenburg*, and *Frankenthal*. In the years 1720 and 1751, the great Porcelain establishments of VIENNA and BERLIN were severally founded, and they speedily obtained for their works a high reputation. The porcelain of Berlin, indeed, rivals that of Dresden.

Meanwhile in France an artificial porcelain, formed

from a compound soft paste, was produced as early as the year 1695 at *St. Cloud*. Manufactories were subsequently established at *Chantilly* and *Vincennes* in 1735 and 1745, and in 1754 the manufacture was transferred (under a special royal sanction) to SÈVRES. An accidental discovery of the necessary material for the hard paste, in 1768, enabled the royal keramists of Sèvres to produce true porcelain. The two varieties of porcelain (the genuine and the artificial) were made conjointly at Sèvres until 1804, since which year the hard or true porcelain alone has been produced. The epithet "soft" (*tendre*) applied to the paste of the artificial porcelain, and also to its glaze, has only a reference to the feeble resistance of this manufacture to the action of a high temperature, as compared with the true or "hard" porcelain.

SECTION VIII.—ENGLISH POTTERY AND PORCELAIN.

Before the reign of Elizabeth, articles of fictile manufacture appear to have been imported into this country. During this reign attempts were made to establish manufactories of pottery in England. In the succeeding century these attempts were renewed, and particularly at

Fulham and *Lambeth*, and in *Staffordshire*. The species of pottery produced was an enamelled stone-ware. But little of importance, however, was accomplished, until another Palissy arose in England in the person of WILLIAM WEDGEWOOD. The career of this remarkable man may be considered to have ranged from about 1760 till his death in 1795. Under Wedgewood the keramic art in our own country was raised to a high standard of excellence, and from him the admirable productions of more recent periods must be considered to have been derived. The porcelain manufacture commenced in England at *Chelsea*, and about the year 1750 it produced works of great excellence. *Stratford-le-Bow*, *Derby*, and *Worcester*, successively became known as porcelain manufactories. The city last named had a factory in 1751, and it has continued to produce porcelain, both hard and soft, in abundance, and of the best quality. The Worcester porcelain of the present day may be pronounced equal to the Fayence of the finest early periods.

SECTION IX.—GLASS.

I. ROMAN GLASS.—To Egypt and Phœnicia may be assigned the origin and the first practice of the art of

glass-making. From thence this art was carried towards the West. Under Augustus, glass was still imported to Rome from Egypt, but in the time of Tiberius, manufactories of glass were established at the Imperial City.

The Romans speedily discovered methods for blowing and staining glass, and also for working it on a lathe and engraving it. They carried the various processes of glass-manufacture to the highest perfection, treating the glass as a medium for expressing the purest and most refined conceptions of art. Many vessels of beautiful form have been found amongst the Roman relics that illustrate the period of the occupancy of Britain by the Romans: and collections are also rich in specimens of similar works obtained from Italy. The *Portland Vase*, now in the British Museum, may be regarded as a triumph of art in glass. It is composed of two layers of glass, the one white and the other blue; and it is a perfect representation of an onyx-cameo, having figures in white sculptured in relief upon a blue ground. It was discovered in the tenth century, and may be considered to be the work of Greek artists.

II. Byzantine Glass.—Art, under every condition and in every aspect, flourished in the capital of the

Lower Empire. The glass of the Romano-Greeks of Byzantium was distinguished for the excellence of the fabric, the beauty of its forms, and the variety and richness of its decorations. Incrustations in gold, paintings in coloured enamel, skilfully executed engraving and cutting, with filagree-works and other processes, were executed with wonderful effect by the Byzantine glass-makers. The system of decoration by means of overlaying coloured vessels with a network of glass-filagree, or of forming the vessels from several layers of glass of different colours, was always in high favour at Byzantium. These artists in glass appear, indeed, to have been masters of all the finer processes of antiquity, to which they added painting in vitreous colours as an invention of their own.

III. Venetian Glass.—From the thirteenth century Venice has been celebrated for its glass-manufactures. In the year 1292, the island of Murano became covered with establishments for making glass of various descriptions, and after exactly three centuries the manufacture of beads and glass jewellery was carried on within the city itself to an immense extent. Every possible variety of useful and ornamental article that could be executed

in glass was made at Venice; and the Venetian glass is remarkable, as well for the strangely grotesque and quaint designs in the shape of animals, fishes, nondescripts, and such like, as for forms of the most refined beauty, and for exquisitely graceful and delicate proportions and contours. The grotesque glass is, for the most part, the production of the fifteenth century; many vases of this class are pierced with several holes to receive and pour out the liquid, and they are constructed to act on the principle of the syphon. During the whole of the sixteenth and seventeenth centuries, Venice continued to be the principal manufactory of glass, from whence all the countries of Europe derived their supplies.

Venetian Glass may be grouped under the following six general classes :—

1. White, transparent glass, decorated with threads of coloured glass applied externally.

2. Glass tinted in the mass, or which receives its colours from metallic oxides in the process of manufacture.

3. Enamelled glass, which is decorated with subjects and ornaments in gold, vitreous colours, or coloured enamels after the vessels have been formed, these accessories being subsequently fixed in the furnace.

4. Filagree glass, ornamented with small canes enclosing threads of milk-white glass (*latticinio*), spirally twisted, or with similar canes enclosing coloured threads and varied designs in filagree. Works of this class were called *ritortoli* and afterwards *ritorti*.

5. Double glass, composed of two sheets conjoined so as to exhibit a network of filagree, between each mesh of which a minute air-bubble is formed. This glass was known as *Vitro di trina*, and vases thus produced were called *Vasi a reticelli*.

6. Mosaic glass (*Millefiore* or *Vitro fiorito*), in which thin slices of coloured canes are placed within two layers of white glass, the whole being fused into a mass from which vases and other objects might be formed.

IV. German Glass, consisting of vases and other vessels decorated with designs executed in enamel, was produced in small quantities in the sixteenth century, and in the following century a few similar works, executed with much greater artistic skill, made their appearance. The *Bohemian* white glass, with its medallion portraits, dates from the beginning of the seventeenth century. In this century artists of eminence

executed *engravings* on glass, and *etching* on the same material was also practised.

V. English Glass appears to have been made only on a small scale until the present century. The first establishment for the manufacture was at the Savoy, in the Strand, and it dates from the year 1557. In the course of the next century attempts were made to improve and extend the glass manufacture, but without success; consequently, whatever early examples of glass exist in England are the production of foreign glass-makers.

CHAPTER XI.

MISCELLANEOUS SUBJECTS.

THE present chapter will be found to contain a series of brief descriptive notices of certain early art-processes and productions, which do not admit of being consistently grouped with any of the preceding divisions of this volume.

SECTION I.—DECORATIVE PROCESSES APPLIED TO METALS.

I. ENAMELS are white or coloured substances of a vitreous nature, either opaque or transparent, which are obtained from metallic oxides, and applied to metals by fusion. Thus enamelling, which is of very early date as well as of very general application, is an art that employs one metal as the means for decorating another.

Enamels are rendered opaque by the addition to the vitreous mass of an oxide of tin: hence these enamels are distinguished as *stanniferous*.

The term "enamel" is also commonly understood to

denote the object, of whatsoever kind, which is decorated by the process of enamelling.

Enamels form three distinct groups or classes, each distinguished by the peculiar method in which the enamel is applied:—

(1.) *Incrusted Enamels,* in which the vitreous matter is inserted into the mass of the metal.

(2.) *Overlaid Enamels,* in which the design is executed in low relief upon the metal, the surface of which is afterwards covered with a vitreous coating.

(3.) *Painted Enamels,* in which vitrifiable colours are applied with the brush to metallic plates and fixed by the action of fire.

(1.) INCRUSTED ENAMELS, which have been also called "*embedded,*" are subdivided into two classes, to which the French antiquaries have given the titles of "*cloisonné*" and "*champlevé.*" These names indicate the processes employed for the reception of the vitreous compounds in producing the enamel incrustations. In both cases, *the outline of the design* is formed by slender strips of metal, within which the enamel, in the condition either of a paste or of a fine powder, is placed, and then fused in the furnace. The metals employed are

gold, silver, and copper, the cloisonné enamels being almost always executed upon the precious metals. It will be understood that it is necessary for the metal to be capable of enduring the action of the furnace without being affected by such temperatures as will fuse the enamels. When fused, the plates with the enamels are permitted to cool gradually, after which the entire surfaces are ground smooth, the metallic lines, if necessary, are gilt, and the whole work receives a fine polish.

In the *Cloisonné* enamels the outlines are formed from separate strips of metal that are bent and arranged in accordance with the desired design, and then fixed in an upright position upon the plate of metal. This process was practised by the artists of Byzantium from an early period, and it continued to be held in great repute until the fourteenth century. It was employed for the decoration of crowns, swords, ecclesiastical insignia and church ornaments, and other precious objects of every description. The Alfred jewel, a relic of the great Saxon Prince, now preserved at Oxford, and a pectoral cross, probably of the tenth century, in the possession of A. J. B. Beresford Hope, Esq., are specimens of enamels of this class in England: amongst the most precious ex-

amples on the continent, are the sword and crown of Charlemagne, at Vienna; the pala d'oro, or altar-frontal, at St. Mark's, Venice; and the shrine of the Three Kings, at Cologne.

The outlines in the *Champlevé* enamels are first delicately marked out on the surface of the plate of metal, and then the intervening spaces are hollowed away, slender threads or strips of the mass of the plate being left, to define and indeed to form the outlines, and also to keep the enamel colours distinct. In this class of enamels the figures are often entirely expressed in the metal by chasing and engraving, in which case the vitreous colouring simply forms the ground, and also appears in some of the details. Fig. 1 of Plate XX. represents a reliquary of copper, gilt, and ornamented with enamels by the process which has been just described. The subject is the death of Archbishop Becket, with his burial in the upper compartment. The champlevé process was practised from the eleventh to the close of the fourteenth century, during which period the city of Limoges was the great manufactory from whence the champlevé enamels emanated. In this country many specimens of this beautiful art are still preserved, amongst

which are the ring of Ethelbert, in the British Museum, and the effigy of William de Valence in Westminster Abbey.

(2.) Overlaid Enamels appeared in the second half of the thirteenth century, and they continued to be produced in great numbers until the close of the fifteenth century. In this process the devices and subjects are expressed on plates of gold or silver, often very thin, by means of chasing and engraving, and the entire surface is afterwards coloured by fine translucid enamels, which cover the whole, and are so incorporated with the chased and engraved designs as to impart to them the appearance of brilliant paintings reflecting a metallic lustre.

(3.) Painted Enamels, apparently first executed upon metal at Limoges in the fourteenth century, in the course of the fifteenth and sixteenth centuries are seen to assume positions of the first importance in the art-productions of those periods. Very many specimens, the productions of the centuries last named, have been preserved: and with these there may be associated the similar works of later periods, the productions of Italian and German as well as of French artists.

II. Engraving and Chasing, processes executed with

graving tools, produce decorations upon metals by means of lines incised in their surfaces, or by removing such parts of their surfaces as will leave the required designs in slight relief. The two processes are generally combined, and both were derived by the artists of the middle ages from the arts of antiquity. *Engraving* thus applied for the purpose of expressing upon metals decorative designs must be distinguished from the great art, which bears the same name, and of which the sole aim and object is the production and multiplication of *impressions* of designs by means of the press.

III. Niello is the engraving designs upon metals and filling in the incised lines and spaces with a black enamel, or sometimes with coloured substances of the same nature. Nielli are generally found to have been executed in silver: occasionally, however, gold received this species of decoration. A fine gold niello of exquisite workmanship, found in Norfolk, is preserved in the cabinet of R. Fitch, Esq., of Norwich. This process was applied for various purposes of ornamentation from about the commencement of the twelfth century. Niello is specially distinguished amongst the decorative processes applied during the middle ages to metal-works, from the

circumstance that Mazzo Finequerra, a skilful goldsmith of Florence, about the year 1460, was accidentally led by means of his niello to the discovery of the art of engraving for the purpose of producing impressions. In true niello the design is exhibited in the metal, and the black enamel forms the ground: but in some of the early engraven works, such as monumental brasses and incised slabs, the designs are incised, and rendered in outline by means of the black or coloured substances which are thus imbedded in the plates or slabs.

IV. Damascening is a decorative art which expresses a design by means of slender wires of one metal, which are inserted in lines incised for their reception in the surface of a plate of another metal. The general usage is to insert wires of gold or silver in iron or bronze; but sometimes the precious metals only are employed in damascene-work, gold being thus imbedded in silver, or silver in gold. Damascening is commonly used for the decoration of armour and weapons; and it is also found applied to various other objects in metal. It is an art that was practised with success by the ancients, from whom it was derived by the early artists of the middle ages, and by them transmitted to later times. *Parcel-*

Gilding, the partial application of gold to the surface of another metal, is a decorative process in some degree allied to damascening.

V. EMBOSSING, produced by various processes, always implies designs which are executed in relief. Metals may be cast in moulds, and thus the desired reliefs may be obtained; or the plates may be beaten out, and the relief-work executed by the hammer. This latter process, invariably superior in its results to the finest castings, is distinguished as *Repoussé-work*. It may be traced to a period of remote antiquity, and it was practised with eminent success by the artists in metal of the middle ages. The reliefs are finished with the chisel, and with the addition of chasing, engraving, and damascene-work.

Of the long array of great and distinguished artists who worked in metal, and whose works have come down to us, three of the greatest are Lorenzo Ghiberti, the Florentine, who produced the bronze doors of the Baptistry of St. John in the commencement of the fifteenth century: Benvenuto Cellini, also of Florence, who was born in the year 1500; and Quintin Matsys, of Antwerp who flourished between the years 1475 and 1529.

SECTION II.—CLOCKS AND WATCHES.

Amongst the relics of the arts of the middle ages which attract the attention of the archæologist, not the least interesting is the series of curious instruments which were invented for marking the progress of time. These clocks and watches, indeed, possess a twofold claim upon our attention, since they illustrate the art-processes of the workers in metal, while they exemplify the condition of practical science at early periods.

Clocks were invented shortly before the close of the tenth century. Towards the close of the fourteenth century they began to be introduced into private houses. About the middle of the following century, the spring coiled within a cylinder was introduced, as a moving power, into clock-work. Next follow the complicated pieces of mechanism of the first half of the sixteenth century, which combine the most varied operations with the proper functions of clock-work. During the same period Watches make their appearance, and they continue to be very curious instruments until their balance was adjusted by means of a spring by Huyghens, who first applied the pendulum to clocks, about the year

1665. After this time, both clocks and watches begin to assume the character and appearance with which we are familiar.

At the Reformation, *Hour-glasses* were attached to the pulpits in churches, for the purpose of regulating the length of sermons: many of these preachers'-monitors yet remain in their original positions, though their occupation has ceased for more than a century and a half.

SECTION III.—LOCKS, KEYS, AND DECORATIVE IRON-WORK.

In addition to the iron-work employed as an accessory in architecture, the smiths of the middle ages executed various works in this metal, all of which are characterized by genuine art-feeling. Their locks, keys, and caskets, with their arms, armour, and military appliances, are particularly admirable; and in common with many other objects they may be studied with much advantage, not only as specimens of elegant and appropriate design, and also of skilful and rich workmanship, but as models from which we may elevate our own treatment of iron under all similar circumstances of its application and use by ourselves.

SECTION IV.—IVORY CARVINGS, CAMEOS, AND INTAGLIOS.

1. IVORY CARVINGS constitute a class of works in themselves abounding in objects of the highest interest, and also possessing a peculiar claim upon the attentive regard of the archæologist from the circumstance of their forming the connecting link between the sculpture of antiquity and of the Gothic era of the middle ages.

These works of the sculptor, executed in ivory, or sometimes in the tooth of the walrus, originated in the usage prevalent amongst the consuls of the imperial times of Rome, to send to certain personages commemorative presents, entitled *Diptychs*, or double tablets of ivory or wood. Each of these tablets consisted of two leaves, resembling the two covers of a book, which would fold one over the other, and so would enclose and preserve within them a surface of wax, upon which some legend was written. The exterior surfaces of these *Consular Diptychs* were adorned with various carvings. In process of time, the wax legends were omitted, and the carvings were executed on the inner sides of the folding-leaves, with the view to the protection of the carved works. *Triptychs* were also made after the

same fashion with the diptychs; and these peculiar works, with their *small carved pictures of sacred subjects*, and their folding-leaves, shutters, or *"volets,"* became universal with persons of every rank and condition, as the companions of their devotional exercises.

In the fourteenth century, the romance literature of the day furnished a different class of subjects for the sculptors in ivory; sacred subjects, however, still continued to be produced after the earlier system, and they remained in special favour. These works continued to be executed in great numbers until the sixteenth century, when they ceased to be held in esteem.

Besides diptychs and triptychs, caskets, tablets, mirror-cases, and other objects were sculptured in ivory; hunting-horns were produced in the same material, and enriched with elaborate ornamentation executed with the chisel. *Wood-carvings* were associated with the ivories of the fourteenth century, and in the century following the Germans introduced the practice of painting and gilding their small sculpture. The Byzantine origin of mediæval ivory-sculpture is shown in the prevailing character of the art in these works, which lingered even after the development of Gothic prin-

ciples. These works exhibit a wonderful variety of subjects, always valuable as historical exponents of both the habits and sentiments as well as of the art of their period: they also demonstrate the admirable skill with which the artists in ivory treated their subjects, and show how thoroughly they understood the capabilities of the material in which they worked.

With the ivories may be grouped the various medallion portraits sculptured in *hone-stone* (*speckstein*) by the Germans of the sixteenth century, the sculptures in *amber* and other materials that were occasionally produced, together with the statuettes and carved works that were executed in *hard woods*.

During the Renaissance period, ivory was used for making tankards and other objects of the same class, that were richly sculptured with bas-reliefs in the style and after the sentiment of the time.

2. Cameos are sculptured works, necessarily on a small scale, which are executed in relief upon gems and hard stratified stones. One of the earliest of the arts, gem-sculpture attained to a truly wonderful perfection at the hands of the Greeks. It was practised with success by the Romans, and from them it was transmitted to the middle ages. In more recent times, cameos are gene-

rally produced from certain shells which are formed in strata of white and some deep colour, and thus the desired object of obtaining a design in white upon a dark ground is obtained.

3. INTAGLIOS are the reverse of cameos, being designs *sunk* in gems, and consequently they are capable of producing impressions in wax or other soft substances. Thus the matrices of seals are intaglios.

SECTION V.—MOSAICS.

The art of producing devices and designs in colour by means of *tesseræ* (small fragments, generally cubes) of variously coloured substances was practised successfully by the ancients, having in the first instance been applied to the decoration of pavements. At Byzantium this art flourished, and by Byzantine artists pictures for the adornment of the walls and domes of the early Christian basilicas were produced in mosaic. The art acquired a peculiar and typical form of expression at the hands of these artists, which it retained until it was raised to its noblest condition by the great Italian artists of the fourteenth century. In the fifteenth century the art of painting in Mosaic declined. *Marquetry* is a species of mosaic executed with coloured woods and ivory.

SECTION VI.—PAINTING IN OIL.

The archæologist, anxious to apply to the practical improvement of the arts of his own times whatsoever the arts of past times have left for him to investigate and to elucidate, will not fail to search out the history of Painting in Oil, and to examine with a careful eye its earliest productions. He will find that this art, generally supposed to be an invention of the fifteenth century, was known and practised at much earlier periods.

SECTION VII.—EMBROIDERY.

The occupation of ladies of the highest rank in the times of classic antiquity, the art of adorning textile fabrics with various devices was carried to a high degree of perfection as early as the sixth century of the Christian era, and it continued to be practised from that period throughout the middle ages. The earliest embroideries were executed upon silk with gold and silver threads, and must have produced a brilliant effect. These embroideries, as well as those of later periods, are lost, but they are fully described in various inventories.

The art, in some respects in a condition of decline, as

it was practised in the eleventh century, is exemplified in the remarkable roll known as the "*Bayeux Tapestry*," and still preserved at the city of Bayeux. This relic, attributed (and, as it would seem, most correctly) to Matilda, Queen of William the Conqueror, measures two hundred and twenty-seven feet in length, by about twenty inches in breadth, and it is worked in coloured worsted on a groundwork of rather fine linen, which now has assumed a brownish tinge. The colours of the embroidery are remarkably fresh and vivid. The entire composition is divided into seventy-two compartments, each of which contains its own incident in the historical series that occupies the central portion of the tapestry, and is enclosed within ornamental borders filled with a variety of figures and other objects. Perspective and light and shade are entirely disregarded in this work, and the adjustment of the colours is most curiously arbitrary: the drawing of the figures, however, and their execution, are spirited and expressive. This tapestry conveys abundant illustration of the architecture, armour, costumes, furniture, and also of the manners and usages of the important era of the Norman Conquest.

The episcopal vestments and mitre of Thomas à Becket,

preserved at Sens, are characteristic specimens of the rich embroidery executed for ecclesiastical purposes in the twelfth century; and the jupon of the Black Prince at Canterbury is a no less interesting example of the fourteenth century. It is evident from the recorded descriptions of the early embroidery executed in this country, that the productions of the English needle were of the most splendid description; and it may also be learned from the same source, that these elaborate and beautiful productions were used for the decoration of churches and dwelling-houses, and also for the enrichment of costumes both ecclesiastical and secular. The embroidery of England was, indeed, held in such high estimation, that it is continually specified in foreign documents as distinguished above all other works of the same class. A few early ecclesiastical vestments are known to be in existence; but the existing relics of embroideries executed during the middle ages as hangings for walls or for other purposes, are rarely of a period earlier than the middle of the fifteenth century, and of these a few pieces only yet remain.

SECTION VIII.—FURNITURE.

The Furniture in use at any period necessarily conveys much graphic illustration with respect not only to the then existing condition of the arts in general, but also to the prevailing manners, usages, and customs. In addition to the representations conveyed by illuminations, much equally interesting and valuable information respecting mediæval furniture is contained in *inventories* and other personal and household accounts and documents. These sources of information have at present been but partially investigated; and it is much to be desired that archæological students should direct their attention to whatever documents of these classes may present themselves to their notice.

But few examples of mediæval furniture have been preserved to our own times, unless this term be considered to include the Renaissance productions of the sixteenth and seventeenth centuries. It is certain, however, that throughout the best period of mediæval art, the furniture was in keeping with the architecture of the times, and it was both designed and produced by men who must be included within the ranks of artists. The general

character of early furniture is evidently massive, and its decorations consist both in carvings and in decorative metal-work. Marquetry, with various inlaid or superadded ornaments, appear in the furniture of the Renaissance.

SECTION IX.—WOOD-ENGRAVING AND TYPOGRAPHY.

Wood-engraving differs from the kindred art of engraving on plates of metal for the purpose of obtaining and multiplying impressions, in this most important particular, that the impressions which it produces are printed from the *surface* of the engraven blocks, whereas in all plate-engraving the design is expressed by the lines which are *incised into* the metal. Hence, in engraving upon wood, the lines of the design remain, while the parts of the wood that are cut away are identical with those parts of the design that are to appear white in the impression. The printing from types and from wood-engravings is consequently effected by the *same* process, and thus wood-engravings and type are printed *together*. From this circumstance arises the peculiar suitableness of wood-engravings for the illustration of printed books. It will be interesting to study the arts of wood-engraving and typography together, and to observe the progress of their development.

Stamps cut in relief on blocks of wood, and used either to form intaglio-impressions or for affixing brands, were known from remote periods; but the art of engraving on wood, properly so called, may be considered to be nearly contemporaneous with Typography, and to date from about the year 1430. The earliest known wood-engraving, Lord Spencer's St. Christopher, was cut in 1423. As is well known, Gutenberg, with the assistance of Faust and Scheffer, brought his moveable types into a perfect working condition in 1452; and in 1457 appeared the Psalter, which was the first book printed with a date and the printers' names. In this Psalter are large initial letters, most beautifully engraved on wood, and printed in blue and red inks. In 1476 Caxton appears with his "Game and Playe of Chesse," illustrated with wood-cuts, his "Mirrour of the World," similarly illustrated, following in 1480. The two arts gradually advanced with equal steps, until in the commencement of the sixteenth century, Albert Durer gave so great an impulse to engraving on wood. At the close of this same century wood-engraving shows symptoms of decline, and in the course of the following century it is found to have sunk to the condition of extreme degradation, from which it was rescued by our own distin-

guished fellow-countryman, Thomas Bewick, in the concluding quarter of the last century.

SECTION X.—CHESS AND PLAYING-CARDS

are alike of oriental origin. Both were known at very early periods in India, and apparently also in China; and both the chess-men and the playing-cards have much in common in their original application.

Chess was undoubtedly played by Edward I., and it is highly probable that cards were known in England in the same reign, under the title of the "Game of the Four Kings." Chess, however, may be presumed to have been known in this country as early as the reign of John, since chess-men, evidently executed during the first quarter of the thirteenth century, have been found amongst other relics of the same period. These early chess-men, with other pieces, the work of the fourteenth century, afford most interesting illustrations of both armour and costume. Cards are said to have been introduced into France about 1393, in the hope of diverting the malady of Charles VI.; they became common in that country, and also in both England and Germany, early in the following century, at which time card-

making had become a regular trade in Germany. Cards appear to have been used for fortune-telling before the fifteenth century had expired, and tricks played with cards were in vogue about the same period. The earliest known European cards were made about the year 1440; the marks of the suits are Bells, Hearts, Leaves, and Acorns; they were produced by *stencilling*,—that is, by cutting out the pattern in some thin substance over which, when placed upon the card, a brush charged with ink or colour was drawn. The set now in use may be considered to have been devised before 1500. Playing-cards were so much used in the time of Charles II., that they were made the vehicles for advertisements. In 1660 *Heraldic Cards* were introduced, and these were shortly followed by others of an *historical* character; after which, in the time of Anne and George I., *Satirical* Cards made their appearance. The historical cards which refer to the Popish plots and quasi-plots of the time of the Second Charles are very curious.

SECTION XI.—ENGLISH SHIPPING IN THE MIDDLE AGES.

Long before the days of Vandevelde and Hayward, illuminations and seals convey quaint and yet graphic

illustrations of the singular craft from which the glorious navy of Britain has derived its origin. The student of archæology will not fail to see in these un-ship shape-looking vessels much that will repay his care in tracing their progress, from step to step, until Henry VIII. built the "*Great Harry*," which solitary vessel for a while constituted the royal fleet of England. King John may be said to have been the founder of the royal navy. Under his son, Henry III., the largest ships do not appear to have exceeded eighty tons in burden; these vessels had small raised castles at either end, and two masts, but no bowsprit or fore-and-aft sails. The rudder, as now used, appears about 1300, together with a species of bowsprit. Guns are found to have been used for the armament of the ships of the year 1340, and by the end of the fourteenth century the vessels have increased considerably in size; four masts sometimes are seen, and something like rigging is placed about them. Then follows Henry VIII., who soon (A.D. 1512) adds the "*Regent*," of one thousand tons, to the "*Great Harry*," having in the previous year secured a third ship of about the same size by capturing from the Scottish King the "*Lion*;" an incident which eventually led to the battle

of Flodden. After this period, ships were continually built, and as constantly improved; naval establishments were formed; and both the navy and the mercantile marine of England assumed an important character. Drake under Elizabeth, and Blake under Cromwell, asserted and maintained the maritime supremacy of their country; and, having passed through the evil days of Charles II. and James II., the English navy grew steadily, until the ships identified with Nelson, in their turn have become as traditions of the past, steam and the "screw" being the naval types of the present.

The great Commercial Companies of the "*Merchants of the Staple of Calais*," and of "*Merchants-Adventurers*," or "*Hamburg Merchants*," were severally incorporated by Edward III., after the capture of Calais, and by Edward I. in 1296. The *East India Company* was incorporated in 1600. The *London Companies* received their respective charters in the course of the fourteenth and fifteenth centuries.

SECTION XII.

A List of the Monastic Orders established in England during the Middle Ages, with the periods at which they

were introduced into this country, their distinctive costumes, and the number of "Houses," or ecclesiastical establishments possessed by them at the time of the dissolution of the Monasteries previous to the Reformation.

I. Monks.

1. Benedictine Order. Founded by St. Benedict, about 535. Introduced into England before the Norman Conquest. To them belonged the cathedral priories and the greater abbeys. *Habit*—a loose black gown and hood, worn over a garment of white flannel.
2. Cluniac Order. Introduced about 1107. Twenty-seven houses. Benedictine *Habit.*
3. Order of Grandmont. Introduced about 1110. Three houses. Benedictine *Habit.*
4. Carthusian Order. Introduced about 1180. Nine houses. *Habit*—white, with black plaited cloak.
5. Cistercian Order. Introduced in 1128. Eighty-five houses, all dedicated to the Virgin. *Habit*—white cassock, and black gown: but a white gown when engaged in religious offices.

6. Order of Tiron. Introduced about 1126. Three houses in Wales. *Habit*—light gray; afterwards black.

7. Culdees. Scottish monks, who had one house in England, at St. Mary's, York.

All these Orders were branches of the great Benedictine Order, and, with certain modifications and additions, conformed to the Benedictine rule.

II. Canons.

1. Canons of St. Austin. Introduced about 1110. Upwards of one hundred and seventy-five houses. *Habit*—black cassock, white rochet, black cloak and hood. They wore beards, and caps on their heads. There were three subordinate branches of these canons, who possessed nine houses.

2. Premonstratensian Canons. Introduced about 1140. Thirty-five houses. *Habit*—white cassock, rochet, long cloak, and cap.

3. Lempringham, or Gilbertine Canons. Introduced in 1148. Twenty-five houses. *Habit*—black cassock, white cloak, hoods lined with lambs' skins. The men of this Order observed the Austin rule, the women the Benedictine.

4. Canons of the Holy Sepulchre, or Holy Cross. Introduced about 1120. Fell into decay after 1188. Two houses at the Dissolution. Austin *Habit*, with double red cross.

III. Friars.

1. Dominicans, or Black Friars. Introduced in 1221. Forty-three houses. Austin rule. *Habit*—white cassock and hood: black cloak and cowl.
2. Franciscans, Gray or Minor Friars. Introduced about 1224. Fifty-five houses. *Habit*—gray gown, cloak, cowl; a cord for girdle, and bare feet.
3. Maturines. Introduced in 1224. Twelve houses. Austin rule. White *Habit*, with red and blue cross.
4. Carmelites, or White Friars. Introduced in 1240. Forty houses. Rule of Basil. *Habit*—white.
5. Crossed, or Crouched Friars. Introduced in 1244. Six or seven houses. Austin rule. *Habit*—blue, with red cross.
6. Austin, or Eremite Friars. Introduced about 1250. Thirty-two houses. *Habit*—white, with black cloak and cowl.

7. Bethlemite Friars. Introduced in 1257. One house (Trumpington, Cambridge). Dominican *Habit*—with red star of five points, charged with blue circle.
8. Friars of St. Anthony of Vienna. Introduced about 1225. Two houses. Austin rule and *Habit*, with blue *Tau* (T) cross on the breast.
9. Friars Bonhommes. Introduced in 1283. Two houses. Austin rule; *Habit*—blue.

IV. Military Orders.

1. Hospitallers, or Knights of St. John of Jerusalem. Instituted about 1092. Introduced into England about 1100. Austin rule. *Habit*—black with white cross of eight points, worn over the armour when in action. Between the years 1278 and 1289, when engaged in military duties they wore a red cassock with a white cross, *straight*. There was one house of Sisters of the Order.
2. Templars. Instituted 1118. Introduced into England during the reign of Stephen. Suppressed 1309. Abolished 1312. *Habit*—White, with red cross of eight points, worn on the left shoulder. The Templar war-cry was "Beau

Seant!" Their banner, which bore the same name, was of black and white,—*per fess, sable and argent.* They had also for devices the *Agnus Dei,* and a figure representing two Templars mounted on one horse.

The Benedictine, Cluniac, Cistercian, Carthusian, Austin, and Premonstratensian Orders consisted of *Nuns* as well as *Monks* and *Canons.* There were also three other orders of Nuns, viz. :—

1. Nuns of Fontevrault.—Introduced into England in 1161. Three houses. *Habit*—Cassock of the natural colour of the wool, and black cloak.
2. Nuns of St. Clare, or Minoresses.—Introduced about 1293. Four houses. Franciscan rule and habit.
3. Brigittines.—Introduced about 1414. One house (Syon). Austin rule. *Habit*—Gray woollen tunic and cloak.

SECTION XIII.—THE NIMBUS AND EMBLEMS OF SAINTS.

In their ideal portraiture of saintly personages the artists of the middle ages were accustomed to encircle the heads of their figures with a luminous halo, which

they called a *nimbus*. It was also their practice to distinguish the different individuals whom they represented in sculpture, painting, or engraving, by some device or emblem.

The *Nimbus* is represented by a circular figure placed immediately above and partly behind the head. In representations of the person of Our Lord, the nimbus is *cruciform*—that is, it has a cross upon its under surface: of this cross, three of the limbs only are visible, the fourth being concealed by the back of the head. The head of the Dove, which is the emblem of the Holy Spirit, is encircled with a cruciform nimbus. The radiated nimbus does not appear until late in the fifteenth century. When an entire figure is represented, encompassed by a glory, the radiant figure is styled an *aureole*. The aureole is generally in the form of a pointed oval, or *Vesīca*. This pointed oval represents the outline of a fish, which was a primitive Christian symbol, the letters which compose the Greek word ΙΧΘΥΣ (a fish) forming the initials of the words ΙΗΣΟΥΣ. ΧΡΙΣΤΟΣ. ΘΕΟΥ. ΥΙΟΣ. ΣΟΤΗΡ. (Jesus Christ, the Son of God, the Saviour).

Two emblems appear in mediæval art to symbolize the Divine and Blessed Trinity:—(1). A group consisting

of a venerable personage, enthroned, and holding a crucifix, over which a dove hovers; the heads in this group have the cruciform nimbus. (2.) A shield, or other figure, on which a legend is arranged, as in the margin, and which will accordingly admit of a double reading.

The *Emblems* of Our Lord's *Passion* are constantly to be seen in early carvings and other works: they are generally grouped upon shields, and comprise the scourging pillar, scourge, seamless robe and dice, cross, crown of thorns, nails, hammer, pincers, spear, superscription, and hyssop on a reed, with some others of more rare occurrence.

A lamb holding a cross with its right fore-foot and having a cruciform nimbus about its head is a symbol of Our Lord; it is called the *Agnus Dei.*

EMBLEMS OF SAINTS.

THE FOUR EVANGELISTS.—*St. Matthew,* an angel; *St. Mark,* a winged lion; *St. Luke,* a winged ox; *St. John,* an eagle.

THE FOUR DOCTORS OF THE CHURCH.—*St. Jerome*, a lion; *St. Augustine*, a heart; *St. Ambrose*, a bee-hive, or scourge; *St. Gregory*, receiving the Holy Communion, and Our Lord appearing to him.

THE APOSTLES.—*St. Peter*, two keys; *St. Paul*, sword and book; *St. Andrew*, a cross saltier (×); *St. John*, a chalice and serpent issuing from it; *St. Philip*, a T cross, or spear, or double cross; *St. Bartholomew*, a knife; *St. Thomas*, an arrow or spear; *St. Matthew*, a club, carpenter's square, or money-box; *St. James the Great*, a pilgrim's staff and wallet, and shell; *St. James the Less*, a fuller's bat and saw; *St. Jude*, a boat, a club, or carpenter's square; *St. Simon*, a fish or fishes, or a saw; *St. Matthias*, a hatchet, battle-axe, or sword.

The Virgin Mary, a flower-pot with lilies.

St. Stephen, some stones.

St. Lawrence, a gridiron.

Jesse, a genealogical tree.

St. Christopher, a giant carrying the Infant Saviour.

SECTION XIV.—BRITISH, ROMAN, AND SAXON EARTHWORKS AND ENCAMPMENTS.

The lapse of centuries has not yet effaced the traces of

the hill-fortifications, which, in early times, were thrown up in many parts of Britain for military purposes. These works present themselves to the notice of the archæologist under two distinct aspects—(1.) Such as are irregular in form, simple in construction, and with slight banks and low ditches, the works of rude and barbarous tribes. (2.) Such as are regular in form, have multiplied intrenchments, with lofty mounds and deep ditches, the evident productions of a people versed in the science of castrametation.

The camps and hill-forts of the *Britons* are circular in their outline; those of the *Romans* are square or oblong, bounded by straight lines, and having the angles rounded off. The Romans often occupied British camps as either victors or allies. The *Saxons* generally availed themselves of the hill-works that were already in existence, and which they altered and adapted to their own views and requirements. British camps abound in the south and west of England. There is a fine Roman camp at Sodbury, near Gloucester. At Badbury, near Wimborne, Dorset, may be seen the Saxon camp of the great Alfred.

These camps continually disclose relics of the races

who formed and occupied them. Amongst these relics are found the various implements and utensils in use by both Britons and Romans, as well as by the Saxons. Similar relics are also found in barrows, in addition to weapons and personal ornaments. Thus, various *Celts*, evidently intended for peaceful occupations, have been discovered: they comprise chisels and gouges of many forms and sizes. With these may be associated a long series of other remains of the same general character, such as *querns*, or stone flour-mills, pails, different vessels, mirrors, and other articles for personal use, &c. &c.

The scope of this volume would not admit the introduction of any specific notices of the *manners*, *usages*, and *customs* prevalent amongst our ancestors of early times. The archæologist, however, will not fail to seek for illustrations of these matters, fraught as they are with graphic pictures of the contemporaneous history of successive generations. He will also investigate the *tenures* upon which property or offices were held: he will examine into the *ceremonies* and *pageants*, as well civil as religious, of past times; and he will contemplate *amuse-*

ments, now long obsolete, and *punishments,* now happily long fallen into disuse,—and from each and all he will gather some lesson that will make him better acquainted with the history of mankind, and so will enable him to play out more faithfully the part that has been allotted to himself in the great drama of human life.

A GLOSSARY

OF

ARCHITECTURAL TERMS.

*** *The figures of reference indicate the pages at which the several Terms will be found fully explained.*

Abacus, the uppermost member of a capital.
Aisle, a lateral division of a building.
Apse, a recess, usually semicircular, sometimes polygonal.
Apsidal, having an apse-like form or arrangement.
Arcade, a continuous series of arches.
Arch, 37.
Arch, parts of, 38.
Arched-Buttress, a buttress which conveys its sustaining power by means of an arch or arches.
Ashlar, stone cut into regular forms for building.
Astragal, the lowermost member of a capital next to the shaft.

Bailey, 31, 65.
Ball-Flower, 51.
Base, the lower division of a pillar or pier.
Basement, the lower division of a wall.
Bay, the space enclosed between two buttresses, or two principals of a roof, 56.
Bay-window, 45.
Billet, 25.
Boss, an ornament, complete in itself, and projecting from the adjoining work.
Brace, 58.
Buttress, a projection of masonry for providing support.

Canopy, a decorative covering.
Cant, 59.
Capital, the upper member, or head of a pillar or pier.
Chamfer, an angle cut off to form either a flat or hollow surface, on a slope.
Clerestory, the uppermost horizontal division of a church: a row of windows that rise above any adjoining parts of a building, and so stand *clear*.
Clerestory-String, continuous mouldings at the base of a clerestory.
Collar, 58.
Coping, the covering course of a wall.
Corbel, a projecting mass which supports some component part of a building. A *Bracket*, on the contrary, supports an accessory only.
Corbel-Table, a series of corbels supporting a string below a parapet.
Cornice, the horizontal group of mouldings which finishes any part of a building at its head.
Crocket, a projecting ornament.
Crypt, a vaulted building beneath the surface of the ground, and under another building.
Cushion-Capital, 24.
Cusp, the point, generally ornamented, in which the *Foils* meet in *Foil-arches* or *Tracery*.

Diaper, 51.
Diagonal-Rib, 56.
Dog-Tooth, a small pyramidal flower of four leaves. It varies in its treatment, and is generally used in long continuous trails.
Donjon, 30.
Dripstone, or *Weather-Moulding*, a projecting covering to any opening. It ought to be restricted to the external face of any opening, a similar covering on the interior being distinguished as a *Hood-Moulding*.

Equilateral-arch, an arch described about two sides of an equilateral triangle.
Embrasure, 66.
Escoinson-arch, 41.

Fan-tracery-vaulting, 57.
Fillet, 36.
Finial, a crowning ornament.
Foil-arch, an arch formed of a series of small arches, or *Foils*.
Four-foil (*Quatre-foil*), the combination of four small arches.

Groin, 27.

Hammer-beam, 58.
Haunch, 38.
Herring-bone-work, 15.

Impost, 15, 38.
Intermediate-rib, 56.

Jamb, 15, 38.
Jamb-shaft, a shaft (or small pillar) forming part of the jamb of an arch.

Keep, 30.
Key-stone, 38.
King-post, 58.

Label-dripstone, a dripstone that is square in its form.
Lancet-arch, an arch described about an acute angle.
Lintel, 22.
Long-and-short-work, 15.
Longitudinal-rib, 56.

Machicolation, 66.
Merlon, 66.
Miserere, 77.
Mullion, a perpendicular division of a window, or of a traceried screen, &c.

Nail-head, 25.
Neck-moulding, see *Astragal*.

Obtuse-arch, an arch described about an obtuse angle.
Ogee-arch, a pointed arch, each side of which is formed from two united curves, of which one is convex and the other concave.
Oilet, 66.

Order, a member of a group, or one distinct group, 38.*
Oriel, 45.

Panel, a sunken compartment.
Parapet, the uppermost part of a wall, rising above the spring of the roof, and forming a protection to persons standing on the roof.
Pier, a massive pillar, or group of pillars.
Plate-tracery, 43.
Plinth, the lowermost member of a base.
Poppy-head, 77.
Principal, 57.
Purlin, 58.

Queen-post, 58.
Quoin, 15.

Rafter, 58.
Rear-vault, 40.
Rib, a projecting band on a ceiling.
Ridge-piece, 57.
Roof, 57.
Rubble, rough masonry.

Scroll-moulding, 51.
Section, the aspect of any solid body or of any building, as it would be shown in profile by cutting vertically through its centre.
Segmental-arch, an arch formed by part of a single circle.

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* The term ORDER is described in this Glossary as it is used in mediæval architecture. In ancient classical architecture this same term denotes an *entire column*, consisting of *base*, *shaft*, and *capital*, with the *entablature* or member of the building which it supports. The classic column, with its entablature, forms the distinctive characteristic of each variety or modification of classic architecture. There are usually said to be *Five Orders*—the *Tuscan*, *Doric*, *Ionic*, *Corinthian*, and *Composite*. The Tuscan and Composite were not in use amongst the Greeks, but were added by the Romans to the three Greek orders. The Tuscan is a modification of the Doric, and the Composite is the Corinthian engrafted upon the Ionic. These classic orders reappeared in the Renaissance Architecture of the seventeenth century, and were introduced into our country, where they have been produced in great quantities, sometimes in stone, but more generally in stucco. Inigo Jones designed the Banqueting-house, Whitehall, between the years 1619 and 1621; and between the years 1675 and 1710, Sir Christopher Wren witnessed the laying of the first and the last stones of St. Paul's Cathedral.

Shaft, the part of a pillar between the base and the capital: also, a small pillar complete.
Slab-tracery, 43.
Solar, 63.
Splay, a wide sloping flat surface: an extended *chamfer*.
Springer, 38.
Stilted, 21.
String, a continuous horizontal moulding, or group of mouldings.
Strut, 58.
Sub-arch, an arch within another arch.
Subordination, 43.
Surface-rib, 56.

Tesseræ, 12.
Tie-beam, 57.
Tracery, decorative subdivisions.
Tracery-bars, the solid (or raised) members which form the tracery, as distinguished from the *Tracery-piercings*, or *Tracery-panels*.
Transom, 44.
Transverse-rib, 56.
Trefoil, the combination of three small arches.
Triforium, the central horizontal compartment of a church, between the *Pier-arches* and the *Clerestory*. It is generally an arcaded gallery.
Triforium-string, continuous mouldings at the base of a triforium.
Triplet, a group of three windows, generally lancets, of which the central lancet is in most cases loftier than the other two.
Truss, 57.
Tympanum, the arched space between the sweep of an arch-head and the horizontal lintel which forms the upper member of a square-headed opening.

Vaulting, 27, 55.
Vaulting-shafts, shafts that rise to the vaulting-ribs, which they carry.
Volute, a spiral scroll characteristic of the ancient Ionic capital.
Voussoir, 38.

Wall-plate, 58.
Wall-rib, 56.
Wave-moulding, 51.

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Durham
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Dorchester -
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Bath
Malvern
Westminster -
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